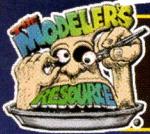


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Fall '05
ISSUE #62

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The Wolfman!



Robin!



Robby!

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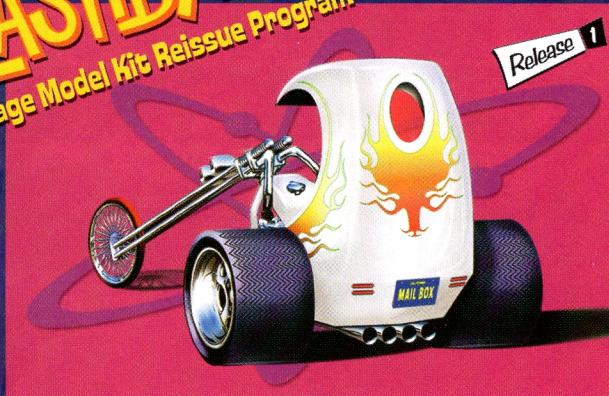
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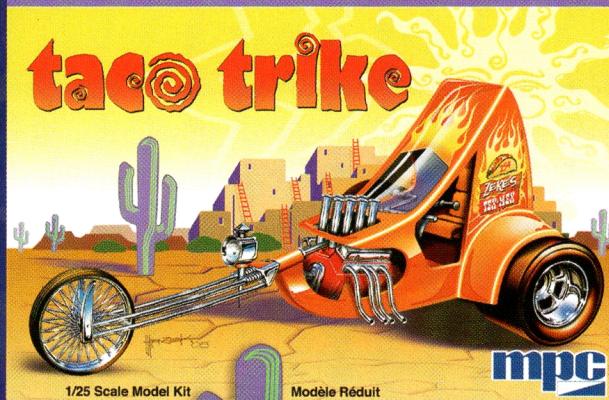
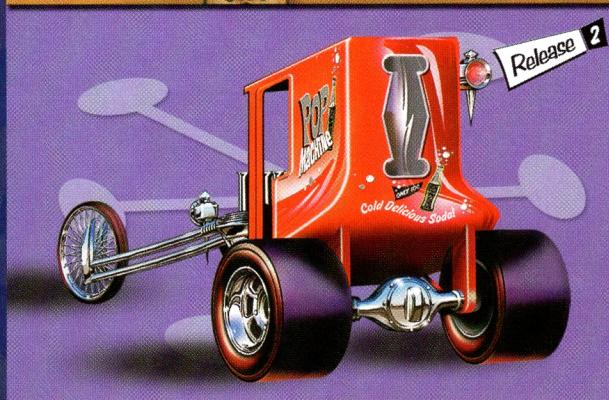
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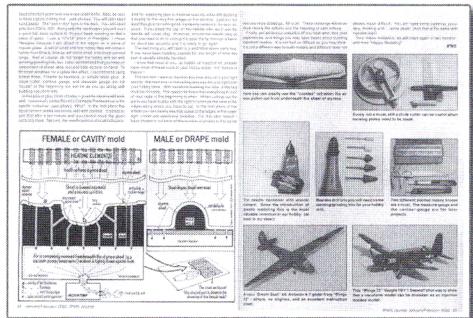
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Issue #62

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Our Three-Fold Mission Statement

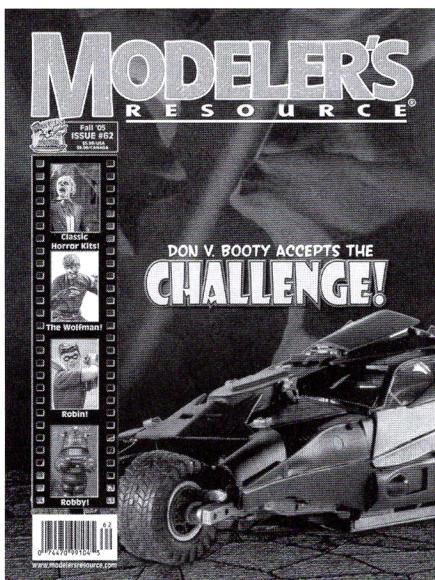
Our Magazine: Striving to provide you, the hobbyist, with a promptly published, quarterly magazine that presents the most up-to-date and useful information for your modeling needs.

Our Customer Service: Continuing to offer prompt, personalized attention to our readers, retailers and advertisers.

Our Products: Providing high quality and affordably priced items.



"Modeling Techniques for the Sci-Fi, Fantasy, Vehicular & Figure Model Builder™"



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The Challenge!

Congrats to Don V. Booty!

Boxed pictures:

Phantom of the Opera (Bill Craft)

Wolfman (Bob Davis)

Robin (Mark McGovern)

Robby the Robot (Jim Capone)

Main cover photo: Don V. Booty (Tumbler)
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Not Your Daddy's Kits!

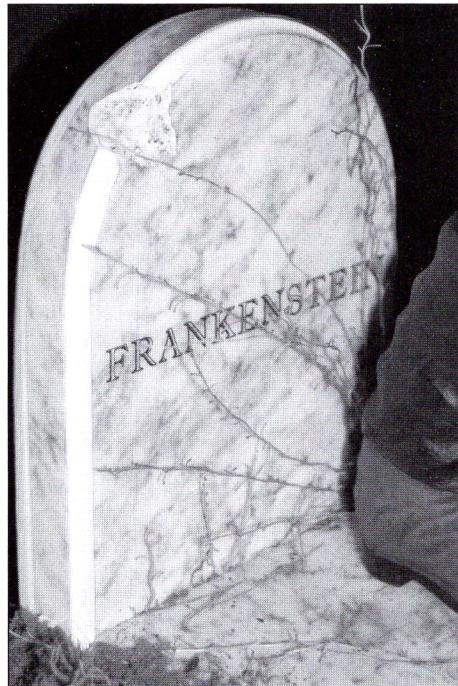
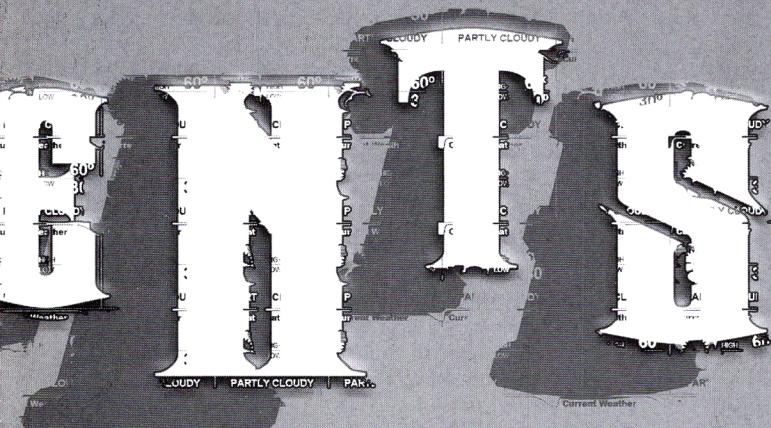
Bill is back to highlight a few classic kits that you'll want to add to your supply of kits!

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Curse of the Werewolf

Jim Bertges goes head to head with this new Big Bust from Earthbound Studios



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Small Screen



In January of 1994, my wife and I began this publication. Those who have been with us since that time, or nearly as long, know the story. We started with no budget or existing readership as a 12-page Xeroxed® newsletter. MR quickly developed into a full-fledged magazine and shortly thereafter became international in scope. The magazine essentially came out of nowhere and became the highly-prized publication that it remains, to this day.

We look back fondly at all the things we've accomplished and take pride in knowing that we've never missed a beat or a deadline. We never had to offer an excuse for being late, because we never were late. It was that simple. Twelve years of being on time. Whew! When we started we were bimonthly and we published 6 issues of the magazine each year to prove it. When time-constraints, family obligations and other things clamored for more of our time and attention, prompting us to go to a quarterly format, we did so and published 4 issues of the magazine each year, without fail.

In spite of all these things (or possibly because of them), Modeler's Resource® has had its detractors (hugely outnumbered and drowned out by its ever-growing readership). However, we became and remain one of the most comprehensive and timely model-related publications to ever exist within this niche, affectionately referred to as the "garage kit" arena.

We have spent 62 issues consistently publishing a true cross-section of high-quality modeling articles, issue after issue, and introducing writers to the modeling world, some of whom would later become household names within the genre. We did all of this and enjoyed ourselves to the fullest along the way! What could be better than building models and creating a modeling magazine for a living?! Hmm, let me think...

Twelve years later, here we are at issue #62 and we have made the decision to go on hiatus for an indefinite period of time and for a much-needed break. So, why not just sell the publication as others have and let someone else take over the reins? Simple. We don't want to do that. It's always difficult to take something that you've created and built from the ground up and pass it off to someone else who may or may not have the same vision you did. We've seen that happen with other publications and we don't want it to happen with ours. We'll keep the name and the registered trademark alive and well, and it's possible that you will see Modeler's Resource again, maybe as an annual or as an online publication. Our website will still be there and we will continue to update it by adding articles and whatnot to it and we'll continue selling the back issues we have in stock until they are all gone. We may also produce another resin model kit from time-to-time as well (see our ad on the back of this issue), so bookmark our website at www.modelersresource.com for the latest news and information! Those who have subscriptions that go beyond this current

From There to Here...

issue (#62) will be issued pro-rated refunds for the unused portion of their subscriptions. You will receive those pro-rated refund checks within **2 - 4 weeks** after #62 is published.

Foreign Subscribers: Your refund checks will be drawn on a bank in your country and will be issued in your country's currency.

For more information on the situation surrounding the hiatus of Modeler's Resource, please read our **FAQ** article in this issue, starting on page **20**.

One tremendous surprise with this issue is the inclusion of an article from none other than **Bill Craft**, our beloved **Craftbeast!** Yep, we talked him out of his self-imposed modeling hibernation for this issue! We were actually hoping that this would be the start of something big (again) with Bill, but since we've made the decision to go on hiatus, we'll all just have to settle for this one article from Bill. We hope you enjoy his article and seeing his work again.

Over the past 12 years, we have thanked our writers time and time again. For those individuals who have continued to write for us year after year, we have so much appreciated their loyalty, their consistency, their timeliness, their sacrifice and dedication and their creativity. We know, beyond doubt, that this publication would not have existed without their stalwart efforts. Again, we thank you.

We have also thanked our readers in the past, because without them, we would essentially be talking to ourselves. We're glad that they found interesting things in the magazine that kept them coming back issue after issue.

With this last issue before we take a much-needed break, I would like to thank my wife Silvia. Silvia has been such a source of enthusiastic cheerleading for the magazine, that it's difficult to put into words! She has been so much more than simply been a "dutiful" spouse. She has provided a real foundation for this publication and for me. In so many ways, she has been my strength when I have had none. She has been the constant encourager, an ever-present source of ideas and has maintained a positive attitude throughout. She truly is a helpmeet for me and I am so grateful for her as my wife, my confidante and my friend. She has been at my side at just about every convention Modeler's Resource® has attended and has participated gladly in meeting the public and answering questions AND she has enjoyed it! What more could any modeling guy ask for, but to have a wife who is so devoted that she actually helps him in his pursuit of modeling? Thanks Hon. You are a gem beyond measure! No one holds a candle to you.

Folks, it's truly been an honor, a privilege and one heckuva great ride! Silvia and I cannot thank you enough. And now, enjoy this issue...

Fred

PayPal®

Because of the consistent problems we have been experiencing with our main e-mail, we have discovered that we have not been receiving all of our purchase notices of items via our website. We can go back in and check the purchase history, but normally, we are in the habit of simply waiting for a notice of purchase to be sent to us. In one such instance, a purchase that we had not been informed about went back three months. While we greatly appreciate the customer's patience, it is our desire to make sure that all items purchased go out in the next day's mail. While we continue to check through our history, we would ask that if you have purchased something going back to the first of this year, but have not received it, please let us know. We will correct the situation.



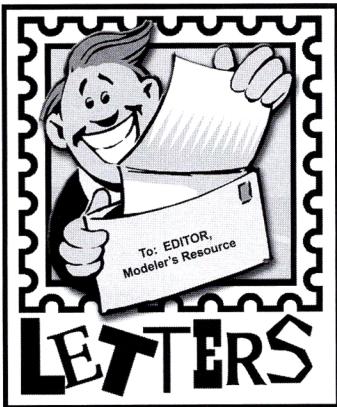
**American
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Our hearts and prayers go out to all those affected by the recent hurricane, Katrina. When you purchase an individual back issue, model or book from Modeler's Resource®, we will send part of that money directly to the American Red Cross, to help reduce the suffering caused by this hurricane. Americans have always stepped up to the plate when tragedy strikes and we know that we do not have to encourage you to give directly as well to either the American Red Cross or another charity that is working to relieve the suffering of so many.

Folks, we will soon be restarting our on-line auctions through ebay® once again. We have quite a lot of models and things that we have purchased over the years that we'll never be able to build in this life. It's time to pare it down and keep only those that we know we'll get to. Those items will be offered for sale to the highest bidder, and we're certain that many of you will appreciate what we will be making available. You can search for our auctions by using our ebay User ID which is **fred_journeymen**

ebay®



"A Fond Farewell"

To Whom It May Concern:

I have been a modeler for a number of years but only picked up the hobby when I worked for Woodland Scenics a few years back. We had back issues in the graphics department. I think I might have prepped an ad for placement in your magazine.

Anyway it was reading those back issues that I got excited about picking up the hobby again. I read and re-read those magazines a dozen times, and when I found the local Hobbytown, USA carried your magazine I bought every issue could. I found your magazine informative and entertaining as well.

I am a trained graphic designer and artist in the fine arts. Your articles involving some of the artists like Sandy Collara and the like invigorated me to pick up sculpture as well. I can't say I make any money off my hobby, but the time spent using my creative and artistic skills has been well worth the experience. It's sad to see such a fine magazine go by the wayside. There are fewer and fewer magazines that deal in the genre of modeling like you do. I have recently been putting together military models and the lessons I learned in dioramas from your magazine have improved all aspects of my modeling. I would gladly volunteer some of my time as a graphic designer for your excellent magazine. Your magazine has been affordable, timely and completely informative on all aspects of modeling. I hope to one day see your magazine on the racks or the internet soon.

Sincerely,

Roy Jackson, Graphic Designer
Ozarks' Senior Living Newspaper

"What Was the Point?"

Fred:

As one who ignorantly and insensitively once sent you, what amounted to, a poor excuse for a tongue-in-cheek e-mail criticizing the magazine, I must tell you that I was truly angered by Mr. Manning's

(I think that was his name) negative letter to the magazine this month, which served only to selfishly and unconstructively relieve some source of anger and frustration rooted deep within his psyche.

What purpose could such a letter possibly serve anyone---you as editor or us as readers? When he says that your magazine could learn a lot from the other mags, it tells neither you nor us anything intelligible or, for that matter, intelligent. The letter serves to educate no one and only serves to "vent the writer's spleen." A black activist once said, "If you're not part of the solution, you're part of the problem!"

Mr. Manning's critique offered no solutions or constructive criticism. You did no favor to the writer by publishing his e-mail to you, for it only serves to make public the foolhardiness of the writer.

When I sent my e-mail a long time ago to you, I want your readers to know that you personally (PERSONALLY), to my utter astonishment, contacted me because you were so dedicated to the quality of your outstanding magazine. I subscribe to numerous publications, but I have never had any editors or owners of these magazines take the time, as you had, to be in contact with me.

During that exchange between us, you did not attempt to escape my criticism; to the contrary, you confronted them head on. And you proceeded to educate me as to all the aspects involved in publishing a magazine of this caliber and quality. You accepted and welcomed my constructive criticism professionally as the gentleman that you are and you defended those things which were worthy of a defense.

So, I feel I have come to know Fred DeRovo somewhat personally as an intelligently objective, considerate and dedicated man who does not shun CONSTRUCTIVE criticism and who certainly did not deserve the tone and manner in which I had once insensitively expressed my criticism and who certainly does not now deserve the shallowness of the Manning e-mail critique.

I close with two hopes: (1) that Mr. Manning will be positively enlightened, as was I, by consequences wrought upon him by his own insensitivity and (2) that you, Fred, may never be discouraged by such barren and false accusations and know that there are those out here who appreciate all that you have done, through your magazine, for this hobby and all that you are

continuing to do. Finally, please know that there are some of us out here who are not so proud as to acknowledge the errors of their ways.

Your Friend and Lifelong Subscriber,
Edward M. Sinker

"More Anime and Manga Kits"

I read the editorial about movies, particularly anime and manga, as good sources for model kits. I agree completely, and would love to see kits from shows such as Last Exile and Ghost in the Shell. The amount of material in the current crop of movies and shows alone would fill an entire store with interesting model kits.

There's another rich source I think has been almost completely neglected and deserves some mention...video games. The characters, vehicles, monsters and scenes used in modern games feature top-notch artistry, creativity and detail. The material covers the gamut: Greek Mythology (God of War), all manner of science fiction (Halo and Halo 2, Starcraft, Fallout, the Final Fantasy series), traditional fantasy games with dragons and ogres (EverQuest, Legend of Zelda), alternate reality (Crimson Skies, set in the 1930s where airplanes and airships of various sizes and shapes are the primary form of transportation), and even "steampunk," that odd mixture of Jules Verne-esque science combined with magic and fantasy creatures (Arcanum).

The creativity and effort used in designing the worlds for these games is at least equal to that of a movie. The level of detail in the characters and vehicles is incredibly realistic and down right beautiful at times. The creators of these worlds and characters are very talented.

Unfortunately, I think the economics just aren't in the model kit builder's corner right now. I have hope that at least a couple of these subjects get some coverage from the GK folks and, hope of hopes, good quality kits from a few mainstream makers come onto the shelves. One can always hope. Thanks for your time,
Steve Frost

Re: the Hiatus of MR:

Hi Fred.

I see today (from the website) that Modeler's Resource is going on hiatus. That...is a depressing development (MR was the only family-friendly mag available and I'll miss it). Still, I just wanted to say

thanks for doing it as long as you did. I learned a lot from your pages and truly appreciate it. Good luck with your other careers.

Todd Powell

Hi Fred,

I am very sorry to read about the pending hiatus for Modeler's Resource! I had the privilege of meeting you and your wife at shows in the New England area some years back and know how much the two of you have contributed to sustaining this hobby. I wish you all the best!

John Burbage

Fred,

I just wanted to extend a personal thank you to you and the entire MR staff past and present for 12 great years.

My collection starts with issue #8 and will run until the last issue. I appreciate your devotion to the hobby over the years and I hate to see you disappear.

Our hobby is going through a strange time right now and I hate to lose another outlet of promotion for it. I don't think it will ever die, but I don't think it's as popular as it once was. Sure the same guys are around but most of us have hundreds of kits we'll never build in our lifetime and we've become more "selective."

I wish you luck in all your future endeavors and hope to see you back at some point. Good Luck!!

Scott Johansen (E-mail)

Hello Fred,

Just wanted to let you know that you'll be missed - a lot. It was your magazine that caught my eye at a store. I learned that there were Model Shows close by, that there were other magazines on figure modeling, etc. I learned many things and "renewed" my Hobby again. Thank you very much. And whatever you do, I look forward hopefully to your return.

Gerry-Lynn

Fred,

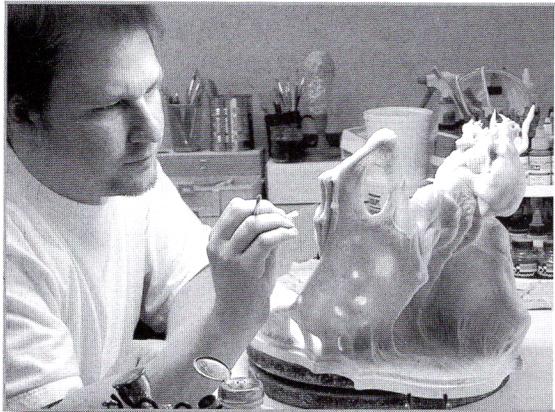
So sorry to hear that MR is going away. This was a top notch magazine in my opinion and I'm going to miss its quarterly arrival.

I'm sure this was a tough decision for you and probably has a lot to do with wanting to spend more time with your family. Certainly can't argue with you on that.

Thanks for all the years of enjoyable reading. Here's hoping that MR will be back in some form in the not too distant future.

George Belknap





INSIDE THE CLONE FACTORY

AN INTERVIEW WITH SCULPTOR, CASEY LOVE WITH NORM "KITMAN" PIATT

Come with me as we step inside and explore the inner workings of the Clone Factory. Casey shows us his studio where he creates his monsters, creatures and figure sculptures. We will look over his shoulder as Casey covers some of his sculpting techniques, tools and preferred clays. This is excellent info for the budding sculptors and pros alike. So sit back and relax in your favorite chair as I pick the brain of the man behind the Clone Factory.

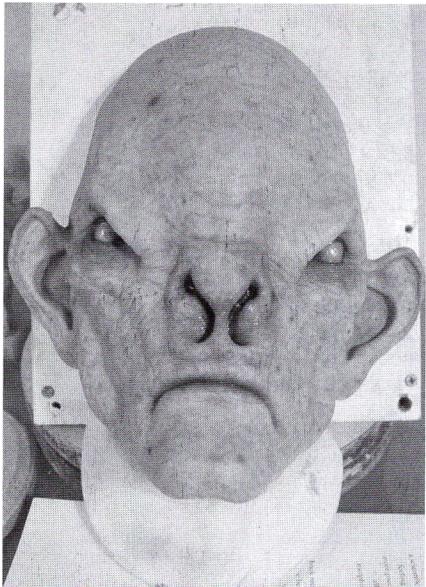
MR: Hey Casey, before we get started checking out your studio, how about sharing some of your background with us? Explain the beginnings of your artistic career.

CASEY: Well, in the beginning I was going into effects makeup, and things of that nature back in '97. Late in '98 I was living in California the FX Mecca and was going to school at MUD "Make Up Designery" studying basic makeup techniques and mold-making. At the school I worked in makeup appliance, running foam appliances and a little bit of airbrushing. At this point I wasn't studying sculpting much and only was given basic knowledge of clay. I had a buddy at school who told me of a store near the school in Burbank called Creature Features. I remember seeing "Alex the Vampire" by Mike Elizalde of Spectral Motion; it was an amazingly lifelike sculpture with tons of character and realism to it. Also, I saw a Tony McVey original Frankenstein sculpt that was mind-blowing and Steve Wets' Vampires Kiss based on a Boris Vallejo painting. It was these types of resin kits that got me instantly hooked into wanting to sculpt resin kits of my own. This was also the first time I had come across Modeler's Resource and Amazing Figure Modeler magazines. I bought them both right then and there. I've been hooked ever since. Both of these magazines had sculpting articles published inside, one by Joe Laudati (in MR) and another by Dan Platt (in AFM). It was those two articles that first taught me how to make an armature for resin kits among many other things to sculpting for garage kits. From these magazines I learned how to make hands and separate them and basic armature construction. From there I picked up the book "The Garage Kit That Ate My Wallet." In the book there was an article by John Dennett that stressed the importance of correct anatomy.

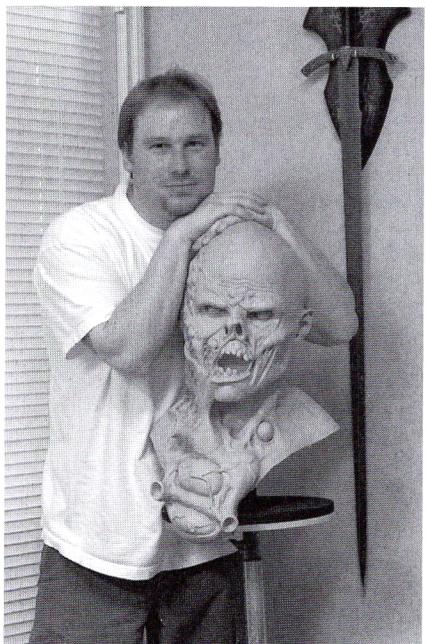
From the advice I gleaned in those articles I decided to pick up my first anatomy book. I studied the crap out of it. But I still found myself trying to sculpt monster figures without really knowing anatomy. This is when it hit that I needed to understand human anatomy and how it works before I could move on. I began to seriously study anatomical form and how the muscles connect and worked. I bought my first sculpting video by Wayne "The Danes" video titled "Sculpting From the Bones Out," or something like that. For two years I locked myself in my room and became obsessed with sculpting anatomy and building armatures. I purposely stayed away from monster and fantasy figures focusing on sculpting the true human form and the art of building armatures. I emerged as a much better sculptor and improved leaps and bounds, but it felt to me as though it hurt my creativity, but in the long run it enabled me to sculpt more realistic monsters. I've met many a sculptor who don't really want to study or really appreciate the need to know correct anatomy and as a result their sculpture characters suffer greatly from a lack of studying anatomy.

Along my way into the business, I've met other incredible sculptors such as Steve Wang, Steve West, Tony McVey, Henry Alvarez, Mike Elizalde, among others. They all have a tremendous understanding of anatomy, character and form. I took heed of their work and learned to apply it to my own sculpting. As of late I've been concentrating on pose, forms, flow and character. Basically, these three things are the fundamentals of what makes a great sculpture come to life, not the little details...plus a little of the bizarre never hurts!!! In the past year and a half I've also noticed marked improvements in my noses, ears and hands. It's true in sculpting anatomy you can never stop learning or improving, that's what's so fun about it. There's nothing like grabbing a bunch of clay and sculpting with it, the feeling of taking nothing (the clay) and making something out of it (your final sculpture) is so great. You sometimes step back and look at what you've done and wonder how the hell you just sculpted this thing. It is truly one of the most rewarding types of art you will ever find.

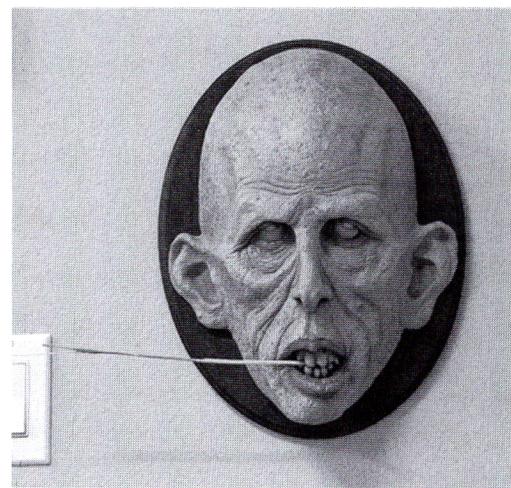
MR: Looking around your studio I see pieces by many other sculptors. Can you tell the readers who in the figure industry have had the biggest influence on you and who do you



ALIEN MONKEY MASK



CASEY W/REANIMATOR



SOME OF CASEY'S SCULPTS: THE HULK, DOMINION AND FRAMER ZOMBIE

admire the most?

CASEY: I would have to say the biggest influences from the figure industry are Steve West, Steve Wang, Yusuki Takeyanagi, Yuji Oniki, Takiyuka Takeya, Tony McVey, Shawn Nagel and a lot of two-dimensional artists, such as Frank Frazetta, Brom, Bernie Wrightson and Brian Froud. I have became best friends with Steve West as well as friends of some of these other great sculpting icons and it amazes me still even today that not only do I know some of them, but they are friends of mine! As far as admiration goes, that would be hands down to Steve and Melinda West, especially Steve, who not only has taught and inspired me so much, but also has been a true friend. Without their friendship and trust I wouldn't be where I am today.

MR: Can you describe to us what are you currently working on? I see a Cyclops on the work bench as well as a Huge Vampire piece.

CASEY: The Cyclops piece I'm working on is a tribute to Ray Harryhausen's Cyclops monster from The Seventh Voyage of Sinbad. My version is not meant to be an exact replica of Harryhausen's, but more so as an original tribute sculpt with the feel of stop motion animation. The Vampire plaque is number two in the Nightmare series line of wall hanging plaques, the first being the Werewolf. Now with this one, I am doing a full figure vampire, blood-sucking demon from hell being blistered from Ultraviolet light and full of crispy skin, veins and exposed insides. Also new is an old revised sculpture called Swamp Monster. This is an original creature sculpt that is sort of a humanoid crossed with fish. You could say it's sort of my own version of Creature from the Black Lagoon, but not entirely so.

MR: How about going over your history of commission work, what was your first commission piece?

CASEY: My very first commission work was for a local comic book store in WA. called Action City Comics. I got hired to do a rendition of a Frazetta - "One of a Kind" based on one of Frazetta's paintings called "Egyptian Queen." Believe it or not, I did that in the ballpark of \$400 bucks not knowing any better, but you have to start somewhere. It was a complete nightmare because I didn't know what I was doing. It was my first female sculpture of all things. As you sculptors out there know, females are very hard to do, very tough.

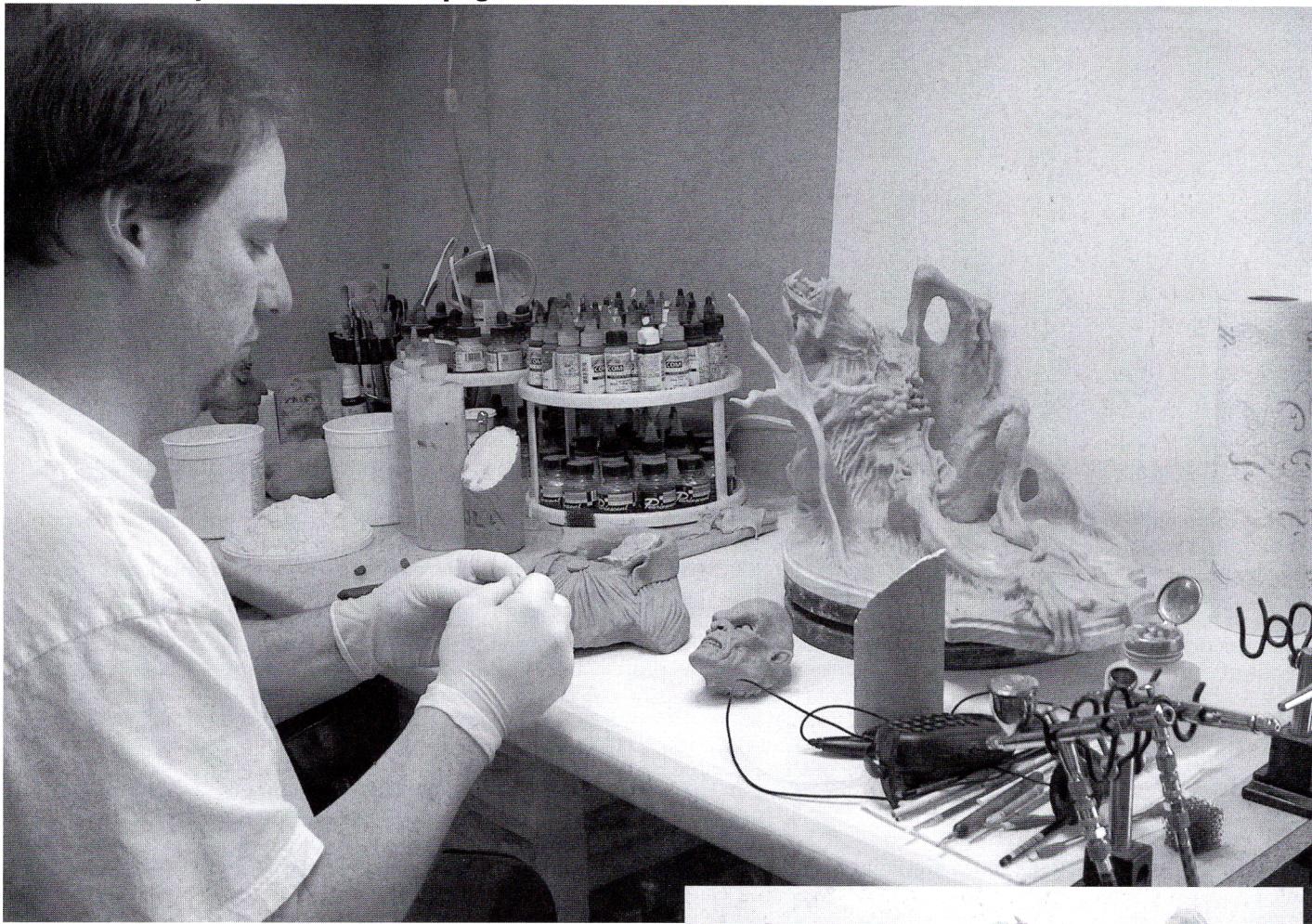
MR: I've seen that piece in your web site portfolio and it is a beautiful recreation of Frazetta's painting.

CASEY: There are a few problems here and there but all and all I think I did a pretty good job. I actually painted it in oils to match the painting better. I found that acrylic paints just didn't have the right tone to them. I remember having to paint it in oil based paints. I wasn't a painter back then; I didn't know anything about painting and it was very tough to pull off, especially being a Frazetta painting! My next commission came out of the first Imagine Nation Expo it was talked about a couple months prior at the WonderFest show. George Stevens of GEometric Design was looking to do a couple of busts to finish up his line before leaving the model kit business. Joe Simon, a fellow sculptor and a friend of mine, was doing a few pieces for Geometric. He approached me about doing "A Creature Walks Among Us" and of course I jumped at the chance. I wanted to get my name out there and doing a piece for Geometric was a great start. I sculpted a 1/4 scale bust of "A Creature Walks Among Us"; that was my first commissioned model kit sculpt.

My next commission work was for Forbidden Zone. The way



MORE SCULPTS: NIGHTMARE, REAPER AND THE HIVE

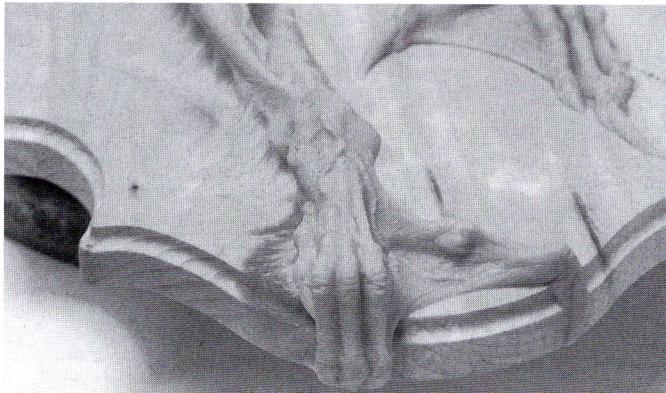


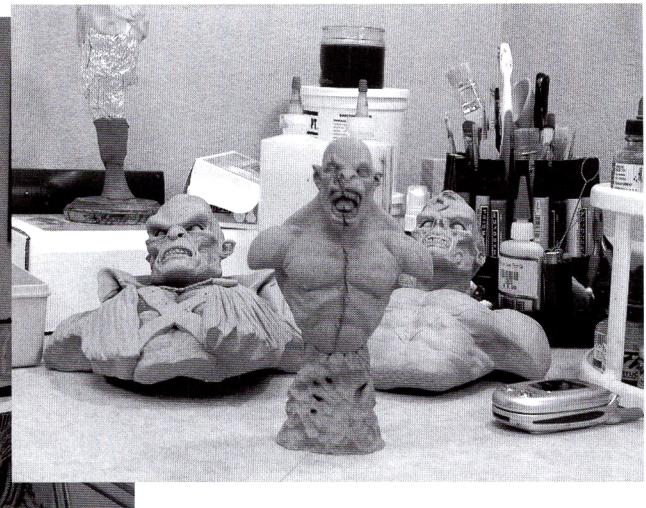
THE CD ZOMBIE TAKES SHAPE (ABOVE), WITH THE VAMPIRE IN THE BACKGROUND. RIGHT: A CLOSER SHOT OF THE VAMPIRE FROM A DIFFERENT ANGLE (TOP) AND A SHOT HIGHLIGHTING ALL THE INCREDIBLE DETAIL OF ONE OF THE FEET (BOTTOM).

that came about was a friend, Rick Cantu who is a fantastic model painter, called me after seeing *Blade II*. He and Mike Allen wanted to do a Reaper from the movie. I was thinking how cool that would be to sculpt that character after just seeing the flick. They're cool vampires with those open maws and then I got this call to do it. I only had one month to get this thing done before the WonderFest show. I immediately put a stop to all my model kits and worked on the Reaper for a month straight. I also did the mold making and casting for the first 12 pieces. It actually was a little easier then I anticipated as far as sculpting it, but the molding was a nightmare due to the fact that I had left the maw on it as one piece. It was great fun to do and probably to this day my best commission work. This was mainly because of working with Mike; he was so open to ideas and had so many great ideas about the Reaper and how to create the base for it.

MR: I see a lot of amazing monster masks on the studio shelves. I don't believe all of our readers are aware that you are an incredible maskmaker. Can you tell us about this side of the Clone Factory?

CASEY: My love for masks came from early on in my childhood, say from 8 to 9 years old. I used to see Halloween masks at gift stores in the local mall. Of course, at 8 years old I could not afford to buy these masks at a \$100.00 plus. But I was always deeply influenced by them.





PART OF CASEY'S COLLECTION (LEFT) AND URUK-HAI AND DC ZOMBIE SCULPTS

My mask-making grew out of the desire to have those cool monster masks as a child. Unfortunately, I never got into sculpting till much later in life. I never touched clay or tried sculpting till I was age 26. At that time I started making my own masks, but I wasn't very good and had very little understanding of how the process worked. I thought I wanted to have a mask company, but I gave it up and moved onto figure sculpting for the garage kit industry.

After learning and studying anatomy I went back to mask-making. After producing several masks I started to get noticed on the Web. Collectors started approaching me about painting their own mask and creating masks for them and buying my own masks. So slowly I began to produce less models kits and began producing more masks for the collector market. Now I tend to go back and forth from one to the other along with commissions and teaching to make a living.

In 2003 I produced my first line of high end collectible rubber masks, two of which were sold through Death Studios. I also sculpted a hanging prop zombie for a company called Morbid Industries. I attended a show called Transworld (a big Halloween show) and it was at that show where I sort of launched my career in rubber masks and props.

MR: If there was anything you could change about the figure industry, what would it be and why?

CASEY: I believe the one thing I see with the industry is too much categorization of artists. I think figure companies large and small tend to put people inside categories, limiting their chances for work and not recognizing an artist's true potentials or talents. In general, most professional artists are able to adapt and sculpt whatever the company needs for any particular client. The industry is only hurting itself by placing sculptors into these limited categories. Same goes for the garage kit industry. I often hear people tell me that they tend to think of me as the Creature guy, which is understandable since this is my first choice when it comes to sculpting my own art. However, this is not to say I can't sculpt Frankenstein or a lovely female or nail a likeness. It is this narrow mindedness that disturbs me and is one of my pet peeves within the industry. I truly believe more artists like me should be given the opportunity to display what we can do with our talent and hopefully, people will start to realize the potential that they are missing.

MR: Casey all your points on this issue are well made, I understand where you are coming from and feel the same way. I believe that is why we are getting such cookie cutter pre-paints from the large companies. They need to step out and try new artists. Let's get into your sculpting techniques, style and your clay preferences.

CASEY: OK. For sculpting I have four clays that I mainly use these days. I've tried many different types of clay in the past, but I have

grown to find these three are the most practical and useful for my needs. First off, let me list the clays and then I will explain to the readers the way I use them. Super Sculpey, grey sculptors from www.Midwestclay.com or Super Sculpey Pink, Chavant Green or Brown NSP Medium, WED clay em-217 and now I have gotten used to using Castilene hard wax. These are all excellent clays to use.

Chavant is great because it's so fast! And I like it because, for the most part, I can work without an armature in the hands or head, saving even more time plus allowing me to sculpt and pose the figure more freely. I like to keep my armatures simple and basic. However, I do use an armature for the rest of the body when sculpting in Chavant.

Wed Clay em-217 is water based clay with glycerin added to it. It dries out very slowly, allowing ample sculpting time and is great for larger sculpts such as masks, puppets, full bodies, etc.

I also like to use this clay for very small Maquettes or concept designs without the use of an armature. I basically sculpt the creature (usually just a bust) on a wood board quickly building up with chunks of wed clay. I like to do this without the use of an armature so I can pose and push and move things around very quickly to create very fast concept designs. I also sometimes take these concepts to completion by sealing them with either shellac or crystal clear spray and painting them up with very thinned out FW Acrylic Inks. I thin them with alcohol.

These two clays fit me very well being that I am somewhat of a fast sculptor, not by choice mind you, it's just the way I've always worked. I'm not one of those sculptors who can spend months on a piece. I get bored very easily and I tend to lose interest if I spend too long on a piece, so I find it very beneficial to me when clay is easy to work with. Of course there are those rare instances where I started something, lost interest and it has sat on a shelf for months, only to pick it back up with a renewed inspiration several months later to finish it. The Seeker started life this way. However, I almost always finish what I start very quickly.

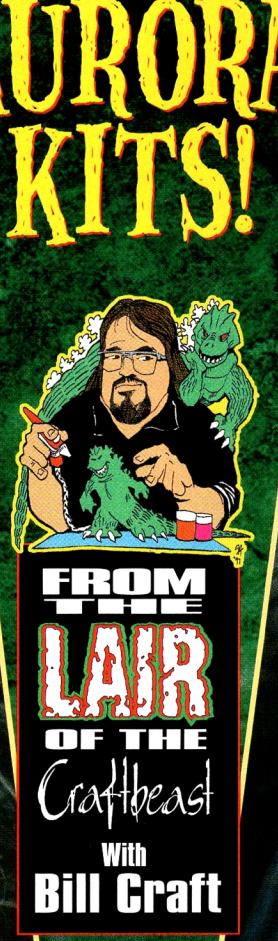
MR: The Seeker is one of my favorite creatures of yours. The skin textures and facial features are way cool.

CASEY: The Seeker came about out of my love for exotic tree frogs. I used to own some Red Eye Tree Frogs. My friends, the Readys, were breeding some of these frogs so I would get some great rare frogs from them. That is the inspiration behind the Seeker. Anyway, back to the clay. I really dig Chavant because it has some good advantages over Super Sculpey like the hand in Nightmare. I love the freedom to be able to move the hand or fingers around without an armature in them. I don't recommend it, but if you can get away with it why not? With Wed clay or Super Sculpey this would be somewhat difficult, not impossible but difficult to pull off.

THESE ARE NOT YOUR DADDY'S AURORA KITS!



DR. JEKYLL AS
MR. HYDE



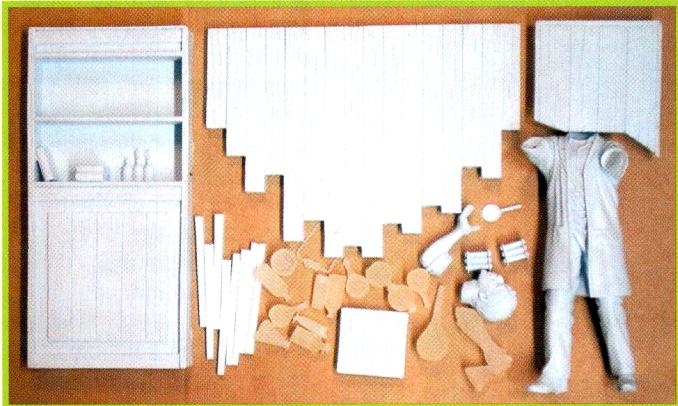
THE
PHANTOM
OF THE OPERA

Greetings model builders.

I retired almost two years ago, needing to take a much needed break from all the modeling madness. I got myself hitched, I moved, I got a couple of old muscle cars to play with and basically just relaxed. Maybe it was a middle age crisis thing. Anyway, I have returned from the abyss for one final offering, in this, the final regular issue of The Modeler's Resource. And boy, do I have a show for you! Not one, but two wonderful kits from the folks at Monsters in Motion. Master sculptor, Jeff Yeager, has turned two of the classic Aurora monster kit paintings from James Bama into three dimensional masterpieces. Not mere re-pops, but a reinvention of these classic kits. I must say, they are very impressive!

DR. JEKYLL AS
MR. HYDE

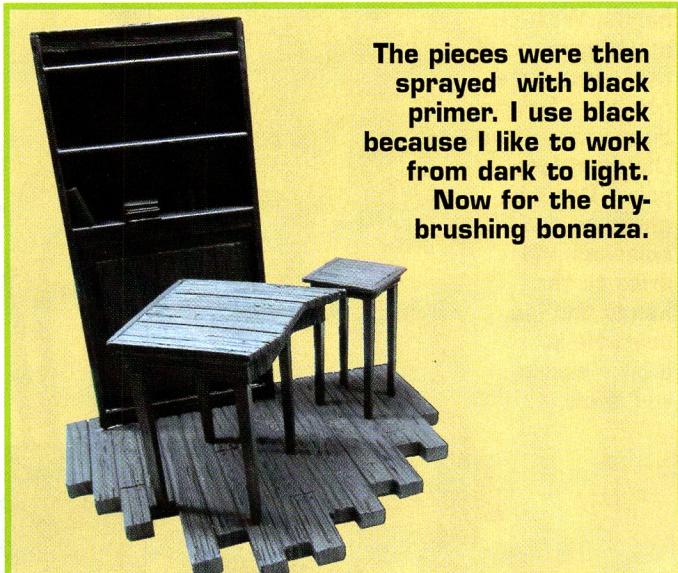
MAD LAB



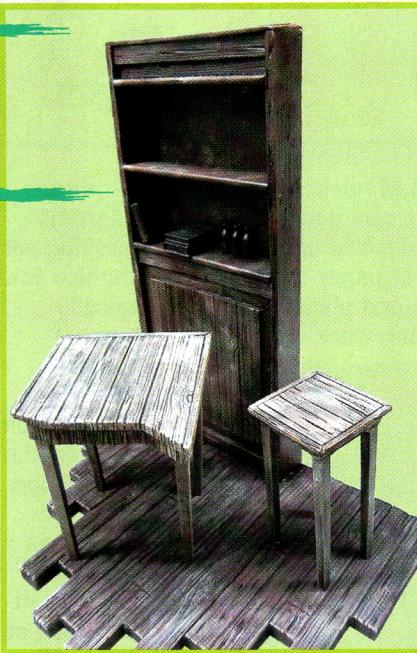
The first kit up on the old modeling bench is, Dr. Jekyll as Mr. Hyde. This kit consists of 32 parts cast in the M.I.M. trademark blue and a semi-clear resin for the various simulated glassware.



As with most of the kits I have done, I started with the base. I pinned the bookcase to the floor and assembled the two tables. Pinning the legs to the underside of the table tops is a must.



The pieces were then sprayed with black primer. I use black because I like to work from dark to light. Now for the dry-brushing bonanza.



I used light beige for the tables. The floor was drybrushed with a medium brown and the bookcase with burnt sienna. By using three different colors for the pieces, you get a nice subtle separation of color. Drybrushing hints of black and touches of white breaks up the color palette even more, while accenting the entire base.



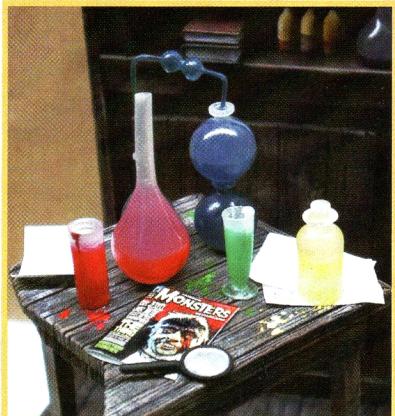
The semi-clear mad lab equipment pieces posed somewhat of a problem. How am I going to give the illusion that these items are glass? First, I wet-sanded any seams that were left over from the casting process. I then determined the level of liquid I wanted in each piece. I taped off the area I didn't want colored and sprayed various bright transparent colors on each piece. Mad Lab's always have bright colored chemicals in the glassware. I then carefully removed the masking tape on each piece. Placing the glassware right side up, I sprayed each piece with Testors' hi-gloss. This method worked out rather well.



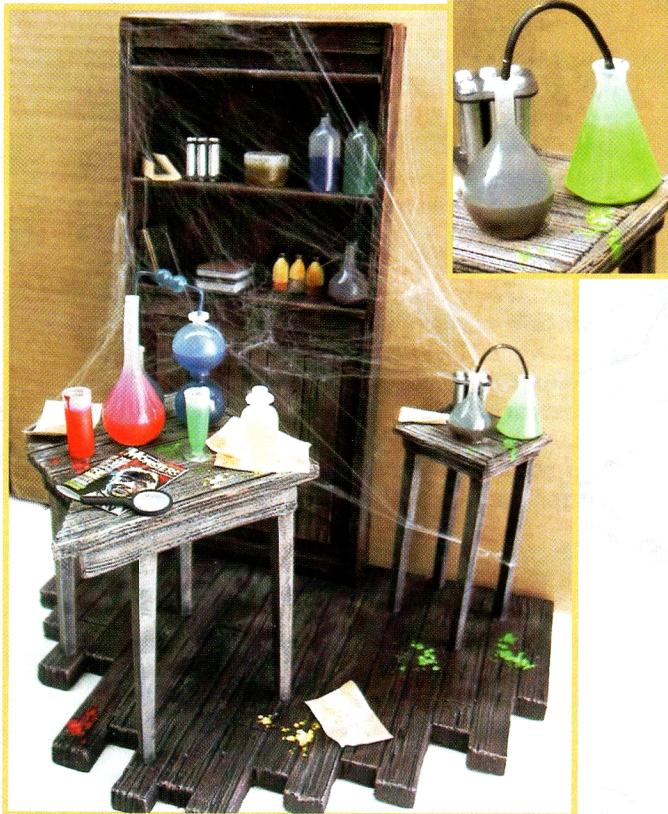
MAD LAB DR. JEKYLL AS MR. HYDE THE DOCTOR

I referred to the M.I.M. website for reference photos for placement of all these goodies since no diagrams came with the kit. I decided to do a bit of accenting with this base. I cut bits of paper to scale and scribbled fake formulas and letters and placed them strategically around the base. Some were crumpled and a few, I

folded like letters. I also splattered a bit of the colors from the chemicals on the tables and the floor. A neat little after-thought I had, was the addition of a scaled down copy of Famous Monsters of Filmland, issue 53. That cover had Frederick March as Mr. Hyde on it.



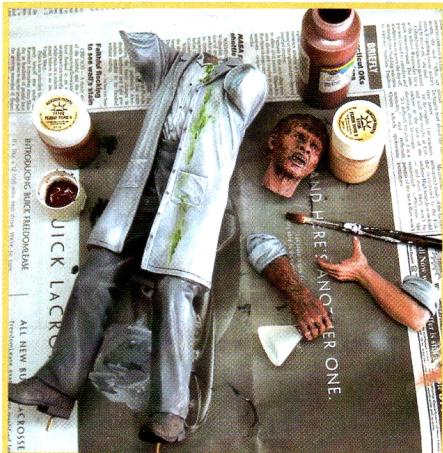
As with most decrepit old labs, there are always many busy spiders running around. Even on the original Bama box art, you can see arachnid handiwork. I used material from a bag of Halloween Spiderwebs found at all stores that time of the year. I started stretching the webs over the bookcase and table edge. Carefully block out your finished lab glassware and give the webs a shot of Testors' Dull-Coat. The webs will seem to come alive and will become more rigid.



With the base completed, it was now time to render the figure. The rendering of the figure is pretty straightforward. It is advisable to render these parts separately since they overlap each other. Trying to render them attached to the body would be a painful undertaking indeed.

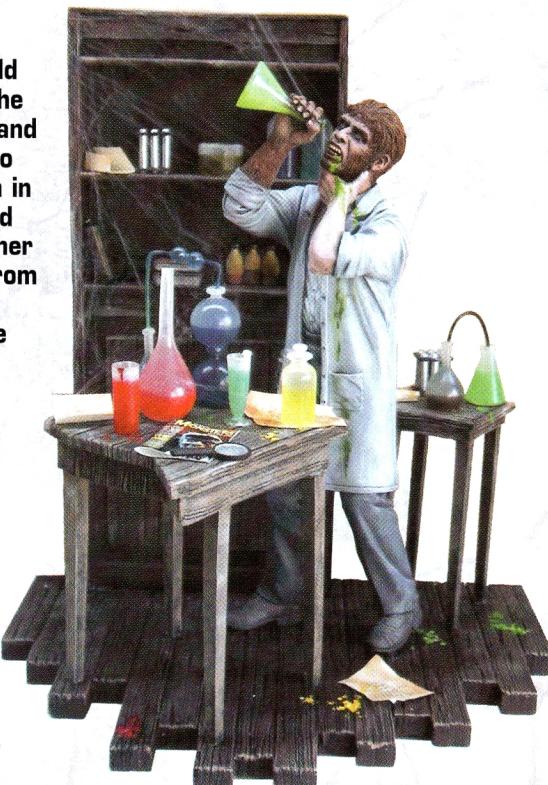


Address the semi-clear resin arm with the bottle, the same way the other glass elements were handled, making sure you get the right angle of the fluid line.

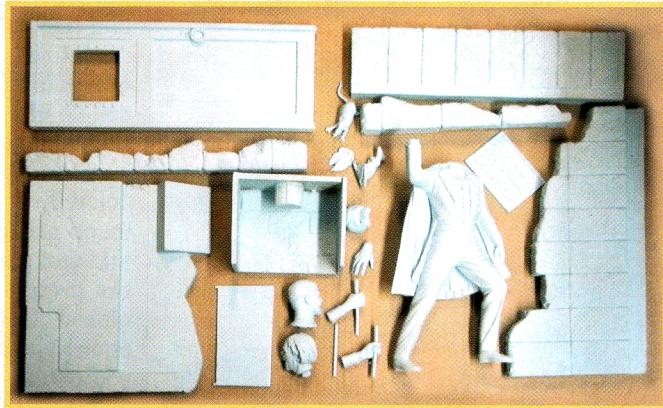


The only major change I made to the basic coloring of the good doctor, is his lab coat. I thought the coat would be too stark if it were white, so I chose to make it a subtle light blueish-grey.

This way, the attention would be drawn to the doctor's face and hands. With so much going on in this piece, I did not want further distractions from the main focal point. Don't be afraid to add splashes and drips to the hands and lab coat. He is a bit messy you know.



THE PHANTOM OF THE OPERA DUNGEON



Just to show you guys that I don't know everything, I was under the impression that the Bama painting for the Phantom box art was Lon Chaney. Who else could it have been? Well, I was informed that it is based upon James Cagney's portrayal of Lon Chaney, in the bio film, "The Man of a Thousand Faces." Wow-wee!

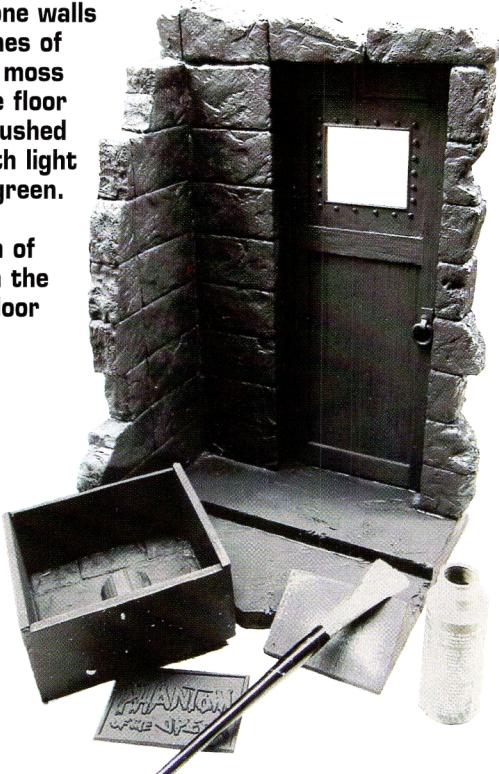
Anyway boys and girls, this kit consists of 20 pieces. The massive base with the prisoner is fabulous. The most impressive thing about this kit, to me, was the two rats. The best scale rats I have ever seen!

I began this by assembling the massive stone walls and door to the base. This was all primed with black. Now it's drybrush time again.

I drybrushed paynes' grey on the stone walls

with touches of white and moss green. The floor was drybrushed heavily with light grey and green.

I wanted separation of color from the wall and floor masonry.



The door was drybrushed with dark brown and white. This made it look like aged wood. The metal bars were drybrushed with gun metal.



The poor soul in the cell, after being rendered, was given the blood treatment as it looks on the box art. While I like the approach of this version versus the Aurora version, I am still fond of the original because the poor soul had more exposed flesh and bone.

Afterwards, use a high gloss clear on the dripping blood. It will make it stand out. Render the cool rats and the nameplate and you are almost done with the base.

Use the same technique for the addition of spider webs from Dr. Jekyll's base and you've got a nice playground for the Phantom.



THE PHANTOM
OF THE OPERA

MADMAN



The rendering of the phantom figure is pretty straightforward. He wears the basic black coat and pants with a black cape lined in red. His shirt is white with gold buttons.

Now, the flesh for our madman is open for interpretation. I decided to give my phantom that greenish look that was present on the Bama box art. This is a first for me,

since I have always given my Phantoms more fleshy scared colors.

After rendering the hair pure white and giving the flesh areas a normal tan skin color, I antiqued the areas with black stain which fills in all the recesses once the access is wiped away. I went in with light transparent green, sprayed from the airbrush and highlighted the pieces with white.

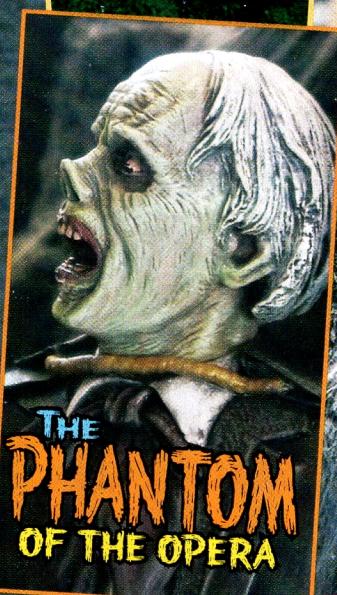
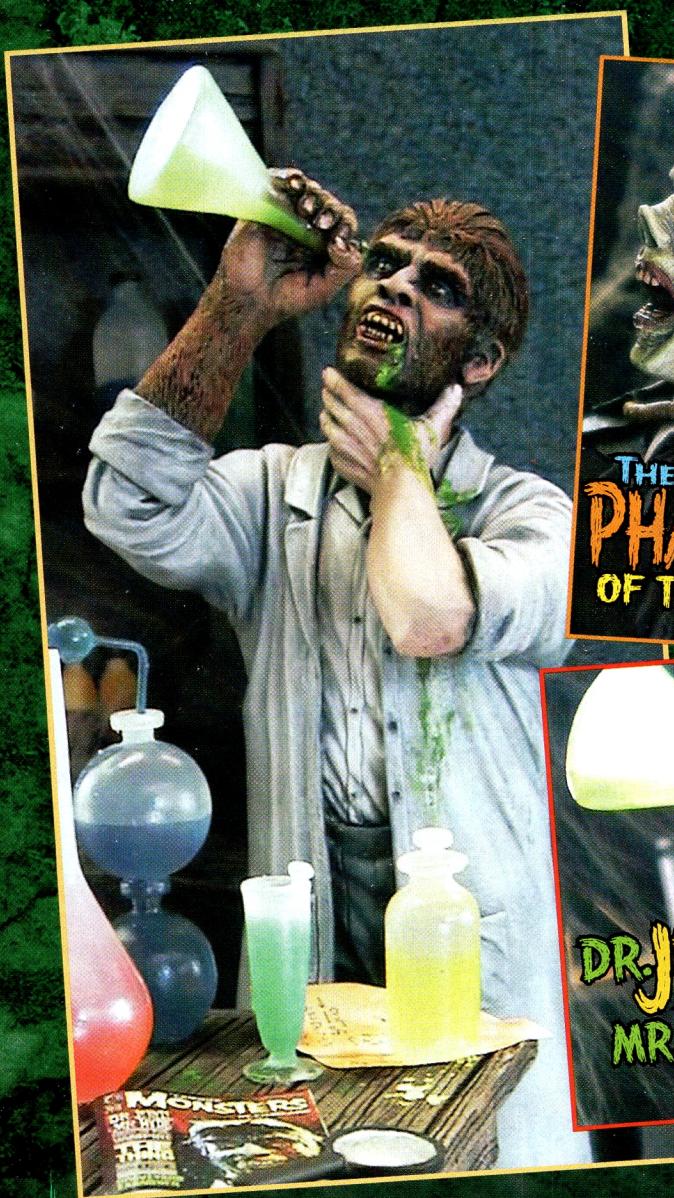


I have to admit that I did not get the look I wanted right off the bat and had to redo this procedure a couple of times to get just the right color. Too much green and you got the green globlin. Not enough and you got a Frankenstein look.

In the end it turned out rather well I think. Never

be afraid to go off-road when you guys render your models. You'll never know what you can discover if you don't try something new once in a while.





Both of these kits are pretty awesome. By the time you read this, MIM will have already produced the next kit in this series.

A classic recreation of Dracula from the Bama box art.



Well, this is it for me and "The Modeler's Resource."

The Modeler's Resource was a great part of my life. It's been a long wonderful ride, to say the least. I would like to take this time and offer thanks to Fred De Ruvo for giving me the opportunity to express myself in these pages and at the same time, share what knowledge I have, with you, the reader.

So, as we ride off into the modeling sunset, TMR goes out on top. Others may think differently as to the reasons why, but adversity has always been associated with this magazine and it has always maintained the integrity and spirit to overcome it all.

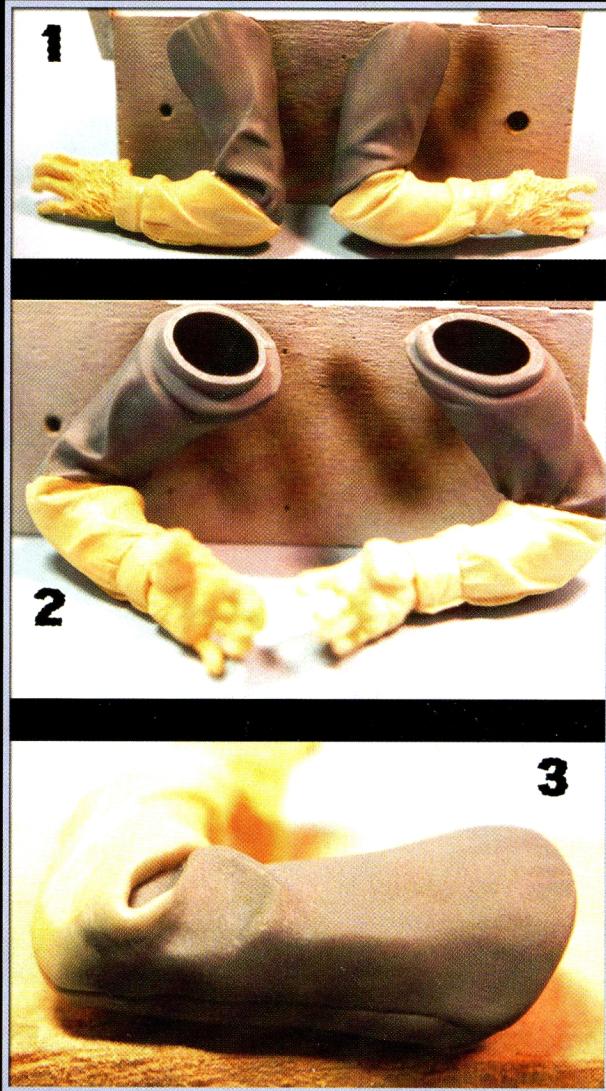
Is it really the end? Who can say? In life, as in modeling, all things are possible as long as we want it bad enough.

Take care model heads and so long!

Bill Craft

craftbeast@yahoo.com

CLAP FOR THE WOLFMAN!



By Bob Davis

The subject of this article is the 1/8 scale "Wolfman" by GEometric Design. This piece was sculpted by Mike Hill and is beautifully done. The anatomy, pose and likeness have all been well captured.

The Castings

The castings of the vinyl pieces are wonderful and fit very well. The only fly in the ointment is the forearm castings. These were done in resin and do not match up well with the upper arm. (Pictures 1 & 2) The mold seams, particularly on the fingers were difficult to clean up. The sculpting of the hands also does not come up to the quality of the rest of the kit. Don't let this criticism deter you from this kit however. It is well worth the extra work on the forearms and hands and the end result is just awesome. The

Cleanup & Assembly

Cleanup and assembly was straight forward. The gaps were filled with magic sculpt. The mating area of the forearms to upper arms was re-sculpted to blend the folds and wrinkles of the

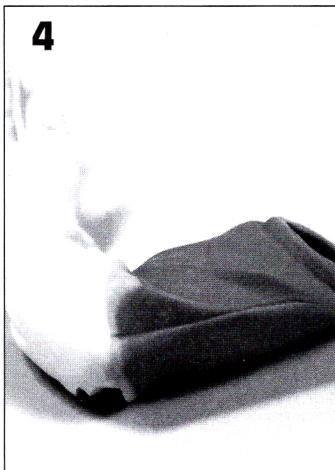
sleeves together. (Pictures 3 & 4) I also added more hair around the neck, partly to fill gaps and because I felt he needed more hair. (Pictures 5, 6, & 7)

The Feet

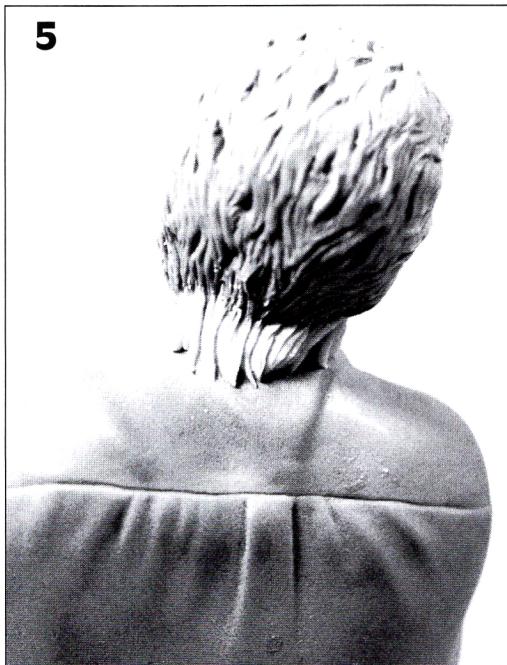
The feet were filled with 5 min. epoxy and attached to the legs. The feet were then drilled for 3/32 brass rod.

The Base

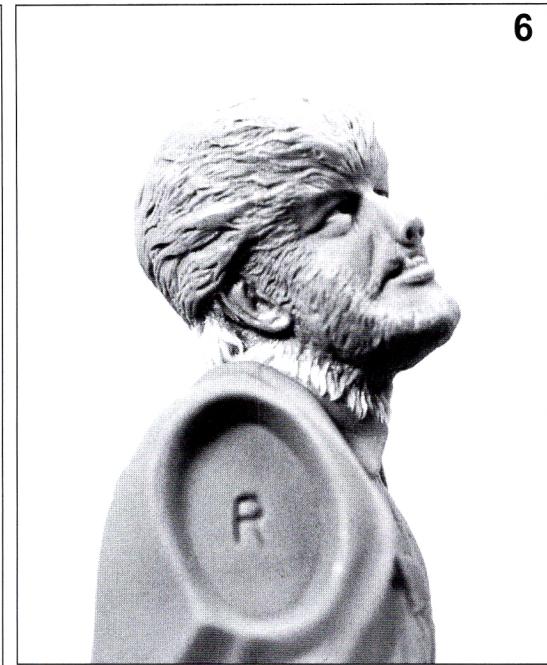
The base I chose is made by a couple of local guys calling themselves "Shapers Design." It was drilled to accept the rods in Wolfman's feet. (Picture 8) I chose a tree from Armond Bayardi, a piece of a root for the fallen log and a rock I found in the yard as my basic scenery. The tree was glued to the base and the groundwork was made from Magic Sculp. The feet were pressed into the soft groundwork after wetting the area with water to keep them from sticking. The rock and log were also pressed into the groundwork and left in place while the groundwork cured. (Picture 9)



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6

The Figure

The figure was washed thoroughly with soap and water and primed with "Rust-Oleum" clean metal white primer. This primer works well on vinyl figures; the only problem I have found is if the mold release is not completely removed from the vinyl the primer will not dry, but will remain sticky.

Rolling in Oils

Now for the fun part! All of the oil paints I used were from Winsor & Newton, with the exception of sepia which is made by Rembrandt. Before painting with the oils I always undercoat with Humbrol enamels. The undercoat needs to dry for twenty-four hours before applying the oils.

The Eyes

I began with the eyes, using white primer for the whites of the eyes. Then using the oils, very small amounts of bright red were applied to the corners of the eyes and then blended out toward the center of the eyeball with a clean, dry brush.

Lon Chancy had blue eyes so the irises were painted with Winsor Blue plus a little indigo for the base color. Indigo was used as the shadow (bottom of the iris) and Winsor Blue plus Titanium White was utilized for the highlights. Blue-black was used for each

pupil, and finally, a small dot of pure titanium white was placed on the side of each pupil.

The eye at the upper eyelid was lined with blue black as a deep shadow. The lower eyelid at the eyeball was lined with Mars Orange. The flesh areas of the face were then undercoated with a mix of Humbrol #61 and #70. (Picture 10)

The Flesh

The flesh mix I like is as follows:

- **BASE:** Mars Orange, plus a dab of Mars Yellow, plus Titanium White
- **SHADOW:** Mars Brown, plus Mars Orange
- **DEEP SHADOW:** Brown Madder Alizarin, plus a dab of Purple Madder Alizarin
- **HIGHLIGHT:** base mix plus Juane Brilliant, plus Titanium White
- **LIGHT HIGHLIGHT:** highlight mix, plus more Titanium White. (Pictures 11, 12, & 13)

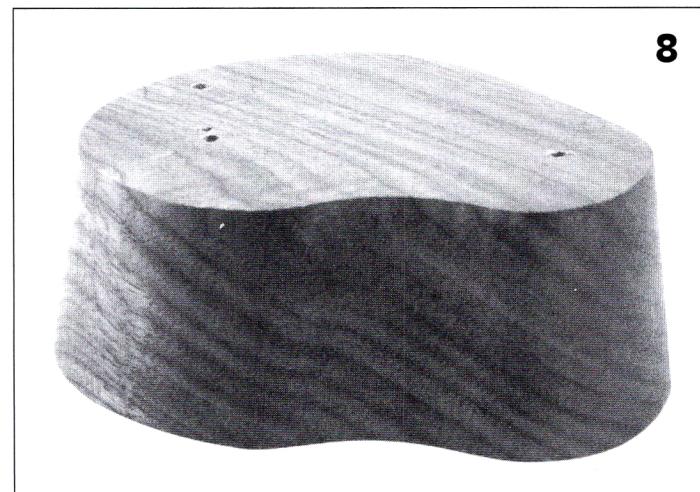
The Teeth

The teeth, after being undercoated in an off white, were painted as follows:

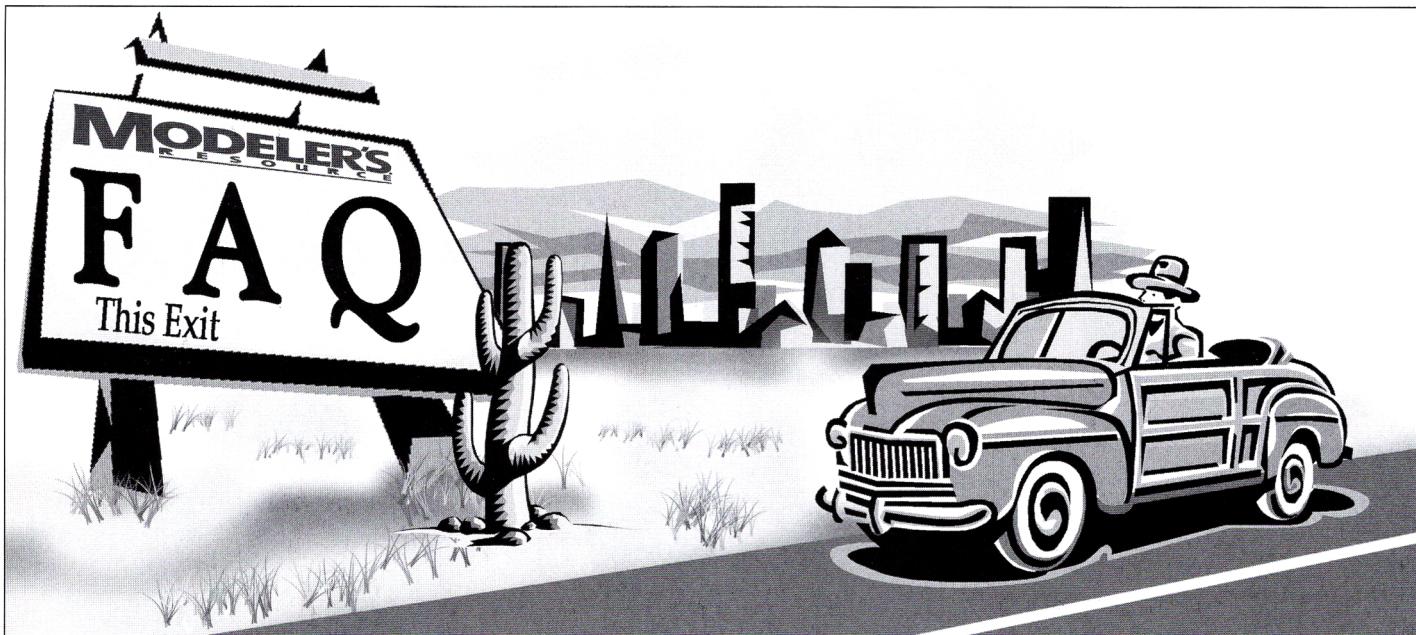
- **BASE:** Titanium White, plus gold ochre. Brown Madder Alizarin was painted between and behind the



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Questions? We Get 'Em. Here Are Some Answers.

"Gossip is always a personal confession either of malice or imbecility."

- Josiah Gilbert Holland

It's certainly no surprise that people react to unexpected news in a variety of ways. Since we made the decision to take a break from publishing the magazine (we posted a statement on our website way back on July 24th), there have been those brave souls who have opted to come to the source - us - for the answers to their questions, or for further understanding. There's certainly nothing wrong with questions, and we would like to thank them for not only providing us with an opportunity to clarify the situation, but for not simply assuming that they knew everything about it. Maybe you're one of those folks who also have questions for which you would like answers.

Well, if that's the case, then we suggest you pull off this exit for a bit, turn the ignition and your cell phone off and take the time to read through these questions and answers that we've compiled for you. You may be surprised to find that others had the same questions that you do, so we've taken the time to respond to them and put them in this FAQ article so that everyone has access to the same information. Still have more questions when you're done? Drop us a line. We're not going anywhere.

Q: Have you sold the magazine?

A: No. We are simply putting the magazine on hiatus. In other words, we are taking a much-deserved break from publishing the magazine for a while. Our corporation, Adroit Publications, Inc., continues to own and oversee the magazine fully. In fact, we are in the process of renewing the registered trademark for Modeler's Resource® now. We did talk with a few companies about the possibility of purchasing the magazine part of Modeler's Resource, but quite frankly, the more we thought about it, the less inclined we were to want to sell it. We prefer to keep the magazine, lock, stock and barrel and have total control over how it looks, what goes in it and the like.

Q: Why have you decided to stop publishing the magazine?

A: A lot of thought went into this, but we simply have gotten to the point of feeling like we needed to take a long break from it to have more time for other areas of our family life.

Q: Why did you stop taking subscriptions? Why didn't you just say then that you were going to shut the magazine down instead of waiting?

A: To answer the second question first, we were not sure that we **were** going to shut the magazine down for any length of time when we made the decision to stop taking subscriptions. That decision had simply not been

made yet. No longer taking subscriptions was done to ease my workload, because for every subscription or renewal received, there are numerous clerical steps that need to be completed. While we appreciate every one of our subscribers (and always have), processing subscriptions and renewals is very time-consuming and keeps me from other areas of the magazine.

We have always encouraged our readers to purchase the magazine locally whenever possible because we have consistently believed (and still do) that it is vitally important to put money back into the local economy, by supporting the local stores, especially hobby shops. Individual copies of each issue of the magazine have always been available for purchase on our website for those folks who are unable to purchase the magazine locally, either through a hobby shop, bookstore, or newsstand.

Q: Why didn't you make an official announcement about the decision to not take subscriptions any longer, instead of simply no longer taking them?

A: We didn't feel it was necessary to make a blanket statement on our website or in the magazine, however, to everyone who sent in a renewal or subscription, or even inquired about it, we responded immediately with a letter explaining our decision to no longer accept subscriptions. The difficulty of course, is that it becomes a Catch-22. If you DO announce that you are no longer taking subscriptions, then people go "Ah-HA! The magazine must be shutting down!" If you do NOT make any kind of announcement, then people go "Ah-HA! Why the secrecy?!" In either case, it's a no-win situation for us.

Q: Will the magazine ever be published again?

A: That's certainly possible. We have not ruled that out and it is very possible that the magazine will go back into publication. In fact, the chances are very good that we will resume publication either as a quarterly, or possibly as an annual. Stay tuned to our website for more.

Q: Is your e-mail working?

A: While we thought it was, as of the beginning of September we realized that it was not working consistently. This happened once before many months ago when we discovered that we were not receiving Jim Bertges' e-mails to us. At that point, we provided him with an alternate e-mail address and asked that he send his e-mails to both addresses. We received his e-mails at the alternate address, but not our main address. Then, inexplicably, the problem seemed to solve itself.

Months later, we discovered that once again, we were not receiving everyone's e-mails. Unfortunately, instead of calling us to inquire, people simply assumed we were ignoring them. We were not and when we learned that

we were not getting everyone's e-mails, we contacted our ISP and asked them about it. They were able to eventually determine (after a lot of testing) that at least part of the problem was at our end. We were using an anti-virus software that checked both incoming and outgoing mail to and from our computer. Unfortunately, this software was very aggressive and was apparently deleting some e-mails between the time it left our ISP's server and reached our computer. Our ISP asked us to go into the DOS prompt and after entering the information they requested, to tell them the result. They determined that there was in fact an error on our computer and to correct it, we simply needed to disable both the outgoing and incoming mail filter for the anti-virus software. Even though this was corrected, the problem seemed to continue to exist, so we are no longer using the surewest account for business e-mail. All e-mails should be sent to: modres@hotmail.com

Q: Why didn't you make any announcements about subscriptions or the magazine in general on The Clubhouse Internet forum?

A: We made no announcement on any forum, or any place on the Internet, including the Modeler's Resource website.

Q: Why are you no longer associated with The Clubhouse forum?

A: A situation developed because of erroneous assumptions. After realizing that no amount of explanation on our part would solve the problem of these misconceptions, we asked to have our membership cancelled.

Q: Are there model-related forums you would recommend?

A: There are a number of quality model-related Internet forums that are wonderful. Check the links on our website for those places that we recommend. If a company is NOT listed, this does not necessarily indicate that we do not support them.

Q: What about subscribers who still have issues left on their subscriptions?

A: Pro-rated refund checks will be sent out to ALL subscribers who still have unused portions of their subscriptions. These checks will be sent out within two weeks of the shipping of our last issue. They should receive them shortly thereafter. The last issue is scheduled to ship the first full week of October and once that occurs, then we will get busy processing and sending out refund checks.

Q: What if I am owed money, but do not receive a refund check?

A: If you have not received a refund check by the 4th

• **FAQ...Continued from page 21 •**

week of October, please call us at 916.784.9517. You can also e-mail or write us as well. We do not want to leave anything up in the air and it is not our intention to rip anyone off. Every subscriber will receive a refund check based on the amount left of their subscription, I guarantee it. We would never even consider not returning what is owed to people. We value our reputation too much and it is simply the right thing to do.

Q: Why is Modeler's Resource closing?

A: Modeler's Resource is not closing. The company – Modeler's Resource – is very much alive and will continue to live. The magazine named Modeler's Resource is going on hiatus. Modeler's Resource will continue to exist as a company, as a website and even as a producer of models. Another model in our girl kit line named "Brandy," is in production now and we hope to release that in the early part of the spring of 2006. Beyond this, our phone numbers, mailing address and e-mail address will remain the same. You will be able to call us, or write us either via snail mail or e-mail. Nothing is changing with that.

Q: What do you say to those who feel that Modeler's Resource has had little to offer to the modeling world?

A: Nothing. They are welcome to their opinion. We all know that you cannot please everyone and there is really no point in trying. We know the value of our magazine and what it has contributed to the modeling industry.

Q: Will the Modeler's Resource website still be there?

A: Yes, it will. In fact, we are going to expand it by adding more articles covering model-building, how-to techniques and the like. Unlike the magazine, all the articles will be in color and our initial plan is to place 1 – 2 articles up each month. We are also giving thought to the idea of making at least part of our website membership or subscription-based so that members will have access to special articles, discounts, announcements and the like. I'd like to stress that this is only in the consideration stage as I write this.

Q: Why didn't you attend WonderFest™?

A: The answer is embarrassing, actually. Four days before the show, we received a call from another dealer about the show. He wanted to know if we were ready, etc. I said we had a few months yet, so we still had some time. He then reminded me that the show was in four days. I was more than shocked. I was thinking it was in July and was mistaking the date for the IPMS show with the WonderFest show. We had not purchased airline tickets yet because I was waiting for a "sale" on airfare. Of course, at this point, the price of

tickets was astronomical and it was simply not in the budget. We had no choice but to cancel our hotel reservations (which we had made months prior) and give our table away. This is the result of having to deal with too many things on our plate and not keeping track of all of it. We would have enjoyed being at the show and there is always the possibility of attending a future WonderFest as simply attendees, something we've only done once before. We look forward to that possibility.

Q: Why did you eliminate your 800 number?

A: Quite simply, it became cost-prohibitive for us to continue having an 800 number.

Q: Can I still purchase back issues?

A: Yes, for as long as they are available, as listed on our website. Once they are gone, they are gone. No more will be reprinted.

Q: Will you be releasing article compilations in printed form?

A: There are no plans for this.

Q: When will you decide if you will ever begin printing the magazine again?

A: No idea. We will just take some time off from it and see what happens.

Q: What about those people who sent in articles which were never published in the magazine?

A: In some cases, those articles will be returned to the original authors so that they have the chance to submit them elsewhere. In other cases, we have worked out deals with the authors to print the articles on our website.

Q: Will you still produce models?

A: Yes, one is in production now and should be available during the first part of 2006.

More questions for Modeler's Resource? If so, please do not hesitate to contact us. We've provided you with our contact information below.

MAILING:

**Modeler's Resource
4120 Douglas Blvd #306-372
Granite Bay CA 95746-5936**

TELEPHONE & FAX

Tel: 916.784.9517 • Fax: 916.784.8384

E-MAIL & INTERNET

**modres@hotmail.com
www.modelersresource.com**



• Clone Factory...Continued from page 11 •

MR: I take it's not a prototype piece you are going to be keeping around for a long time?

CASEY: No. It's not going to be something to keep and it's very tricky to mold especially if the hand is in a weird pose. Next is Super Sculpey...what can I say that others haven't already said before? I find that most sculptors like the softer stuff, but I prefer a firmer Sculpey. Midwest Clay makes a gray sculptor's clay called Gray Sculpting Compound that is very firm and is specially mixed by them. It is regular Super Sculpey, just dyed to a gray color to cut out the translucency problems that Pink Super Sculpey has. I use Super Sculpey mainly when I do a kit sculpt or a piece that really has to be chopped up for the molding process. I also like the Pink stuff from time to time for concepts and it's great to just airbrush paint right over the pink stuff with translucent washes of color to achieve a very realistic look.

MR: I see the Castilene on your work bench you mention this as one of your clay picks.

CASEY: Yes, I'm now working in Castilene from time to time. I feel an artist should be proficient in many different mediums. This goes back to your question about the industry. An artist has to be adaptable in today's marketplace, plus Castilene gives you the opportunity to work without an armature. You can also achieve great details with it.

MR: Casey you do some of the finest skin textures in the business like on the Seeker. Can you describe to us how you achieve these effects?

CASEY: I like to first make sure that the sculpture is really cleaned up well, meaning that there are no tool marks or fingerprints, etc. Once that is complete, I will then choose to either use a combination of texture stamps or just simply carve in the details one by one to achieve the fine skin texture you see on some of my kits. Most of the time I will use a combination of thin texture stamps (made from latex or silicone) and some sculpted in detail to finish off the final look. The very last step I do is to use some 99% alcohol on a soft brush and sparingly polish or brush down all the hard edges left by the tools or stamps. A funny story...I remember punching in all the little skin pores one by one on the Reaper kit with a small loop tool and I remember calling up Mike at Forbidden Zone and telling him his job would be to count all the little pores that I punched in and note that on the box info. He said, yeah right!!!! Let me tell you there were a lot of them!

MR: Let's talk about the tools you use and what you're preferred sculpting tools are.

CASEY: My fingers! Most of my sculpting is done with my hands; all the forms and shapes are worked out with them. Of course I have a ton of tools in my studio, just like most sculptors. I actually use about five to seven of them for most of my work. I won't touch a tool until it's absolutely necessary. Finally, I'll grab a rake or a loop tool to start refining forms. I like to use a jeweler's saw, which is really a fine tooth rake. These are great for shaping small forms and stuff. There are larger rakes that I love to use which are wire loops with another fine wire wrapped around it - wire wrap rakes. They work well for Wed clay and Chavant, but not Sculpey. When it comes to Sculpey, I only use the jeweler's saw rakes or the guitar string rakes. Let me say that I'm not a "PUSH" sculptor, I'm a "RAKE" sculptor. I believe if you are really going for refine muscular form, you have to rake it down to get there. Most top FX sculptors create incredible anatomy sculptures using the raking technique; they use it to get the naturally rounded soft forms found in anatomy. I'm not saying it can't be done with the "PUSH" method; just one look at the Shiflett Brothers work will tell you that. I'll just say I'm a firm believer in the raking technique. Steve Wang has introduced me to a few new tools which are like thin wire rakes. These are great for putting extremely fine skin texture lines and details. I do have spoons and dental tools; however, I rarely use them except for adding chunks of Sculpey to the build up process. I also have a hand-made spoon wood tool modeled after a tool I saw Steve West using. I liked his tool so much I made my own ver-

sion. It's great for adding larger forms and smoothing over forms, etc.

MR: You opened your studio to private lessons. Can you give us some details?

CASEY: Yes. Classes began in 2004. It was my intention to open my studio to sculptors who were looking for one-on-one instruction. I wanted to give back what knowledge and experience I have and I felt the best way to go about this is with one-on-one classes. I conduct interviews before admitting a student and look for sculptors who are most sincere about the art. I take each student through the whole process from armature, sculpting, molding, casting and painting. I also provide lessons based only on the individual topics if the student so desires. All of the information on my website. MR: All right, the grand finale question: where do you see yourself artistically in the next few years? (In his best Yoda voice Casey replies with "Hard to see what the future is, the dark side clouds everything.") Casey: I'd say possibly more FX work, definitely a lot more masks for collectors and I see a possibility for the pre-paint companies, but I mostly see myself rolling down the street in my Hummer with my girlfriend and her double Ds...no wait!!

What was Andy Bergholtz's answer to that question? What was that question again? OH NEVER MIND!!!!!!

MR: Casey it's been a real pleasure spending the last three days with you and experiencing how you work. Thank you for giving Modeler's Resource readers the insiders look into the Clone factory.

CASEY: Thank you Norm and Fred for allowing me this interview. I would just like to thank all my family and friends for their support over the years, mostly my parents for their support and knowledge over the years which has gotten me where I am at today! And, of course, the people that support our industry.

Contact Casey Love:

• <http://www.theclonefactory.com/clonefactory/>

Casey's Picks:

- Chavant - http://www.chavant.com/index_main.shtml
- Mid West Clay - <http://www.midwestclay.com>
- <http://www.fxwarehouseinc.com>
- Castilene - www.castilene.com



LUNAR MODELS

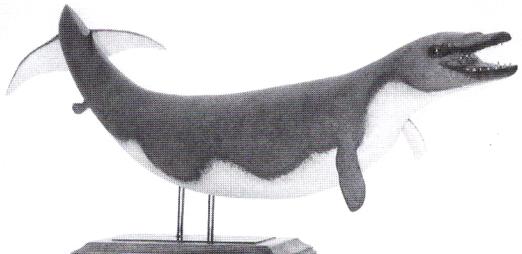
OWNER:
Randy Jarrett

New Contact Info:
PO Box 93
Half Moon Bay, CA 94019
Tel: 650.563.9044
Fax: 650.563.9018

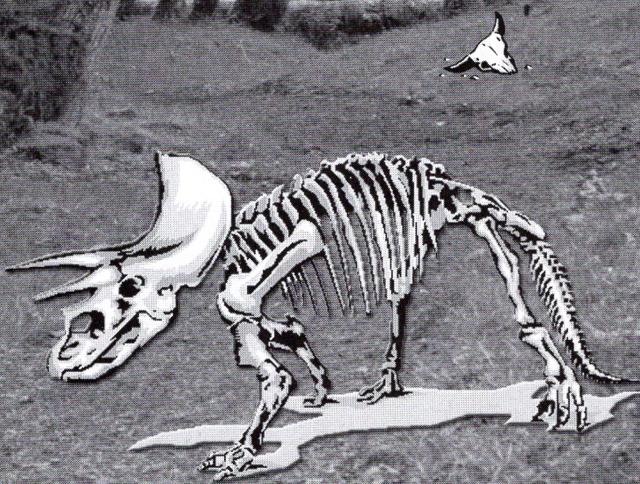
New Website:
www.lunarmodels.com

DOWN THE PREHISTORIC TRAIL

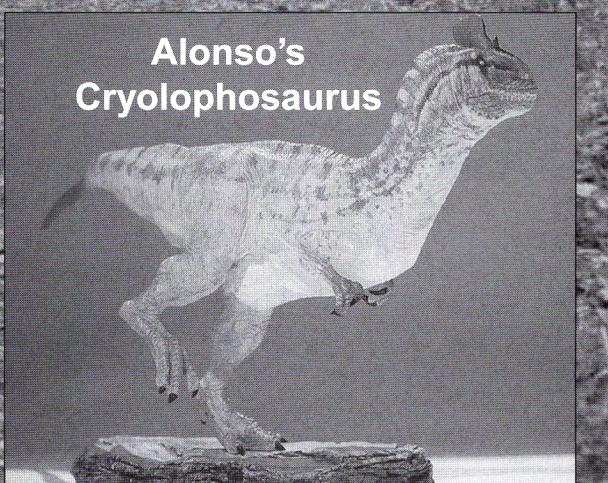
with Mike Fredericks



Basilosaurus



**Alonso's
Cryolophosaurus**

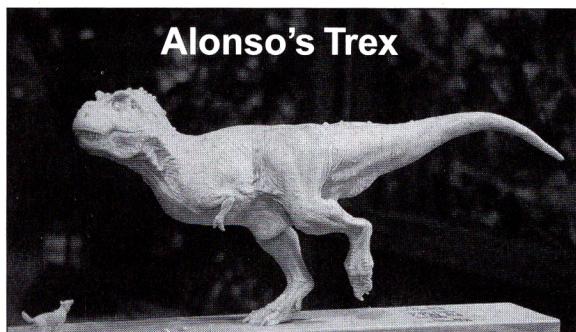


Things had been a little slow in receiving new review model kits for my column, due in part to the terrible fire at Mike Evan's Alchemy Works, where so many of the models reviewed here are produced, but with Alchemy back on their feet again, I am "back in the saddle again" with more models than I should probably attempt to review in such limited space, but that is all the room I have and no sculptor wanted to be left out of this final issue so here I go again, letting the pictures do most of the talking.

A new, first time sculptor is Leelan Lampkins, whose new model of Basilosaurus is inspired by the one seen in the documentary "Walking with Prehistoric Beasts" on TV. Basilosaurus was an amazing early whale with teeth. A descendent of earlier meat-eaters that walked the earth, it must have been very common in ancient seas where, at that time, it was the largest animal on Earth. 40 million years ago, it ate fish, sharks and other whales. Leelan assures me that the accuracy for his sculpture has been vouched for by a prehistoric whale expert. The kit is in 1/35th scale and represents a 60-foot male. It is certainly a beautiful kit and looks very much like the Basilosaurus on the television documentary. It is almost 30 inches along and comes in three pieces plus a groundwork base all perfectly cast by Alchemy Works. A very interesting and unusual addition to your collection that will be great fun to paint. It has been theorized by some that a Basilosaurus or two still exists in some waterways today, thereby causing many sea serpent sightings. A cool idea for a diorama. Please support this new sculptor. Price is \$160 postage paid. Get your copy of this beautiful sculpture directly from the artist at: modelt-sar@hotmail.com or Leelan Lampkins, 215 China St Apt 214, Athens, Ga 30605 (706)254-6587

Tyrannosaurus rex kits should be more popular than ever this year as this is the 100 year anniversary of its discovery. A new resin model kit of this animal from a man who has produced several T. rex kits before is newly available. His name is Juan Carlos Alonso. This new beauty is 20 inches long in 1/24 scale and portrays the famous dinosaur gracefully prancing along, arms held in tight and nose in the air. Its teeth show below its upper jaw and its mass is emphasized by a modern dog that is included with the model. I asked Juan, is this Rex the wonder dog?

Juan says her name is "Star the dino dog. She's a wolf-hybrid I've had for the past 9 years. She keeps me company in my studio so I thought I'd immortalize her in resin. It seemed to really show the scale of the rex." Of course you need not place



"Star" with your model, but I agree with Juan that she "brings it home" as to how huge these animals really were.

Juan has progressed so sweetly with his sculpting skills over the years. One of the nice things for me has been being there to see all these great sculptors of today mature and hone their skills. Even some of the best like Sean Cooper and Shane Foulkes have shown continued progress toward the "perfect sculpture" and they would be the first to tell you how much they have learned and how much more skilled they have become. Juan too has gotten to be such a fine artist. The detail on this new rex is really well done. I love the look of the feet and head and the skin detail; just great! This kit was finely cast at Alchemy Works. Price is \$169.99.

Also new from Juan Carlos Alonso is a resin model kit of the meat-eating dinosaur from Antarctica, Cryolophosaurus in 1/24 Scale. This odd-looking meat-eater lived near the bottom of the world during the Mesozoic era when Antarctica was a lush jungle instead of the frozen tundra that it is today. Probably the most interesting aspect of this carnosaur is its "tiara-shaped" crest on the top of its head. Juan portrays his Cryolopho as an agile, fast-moving carnivore trotting along in search of its next meal. This is an interesting addition to Juan's line and to your collection that you really must possess. Juan's 1/24 Cryolophosaurus sells for \$108.98. Also look for a 1/6 Scale Troodon and 1/24 scale Carcharodontosaurus coming out next from **Juan Carlos Alonso** 4000 Lybyer Ave Miami, FL 33133 (305)669-1540 jc@alonso-miami.com.

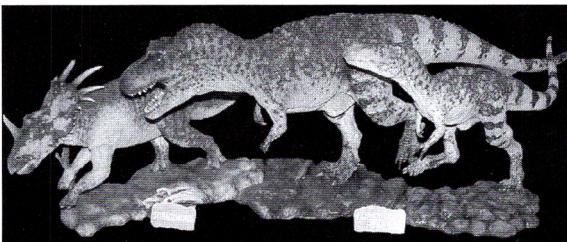
Well known sculptor Joe Laudati doesn't limit himself to just sculpting dinosaurs, but the latest in his dino busts series is the 7th Voyage of Sinbad dragon bust. Other classic stop-motion saurian busts in this Ray Harryhausen series have included The Valley of Gwangi Allosaurus, Beast from 20,000 Fathoms, plus the Million Years BC Ceratosaurus and Allosaurus. All are



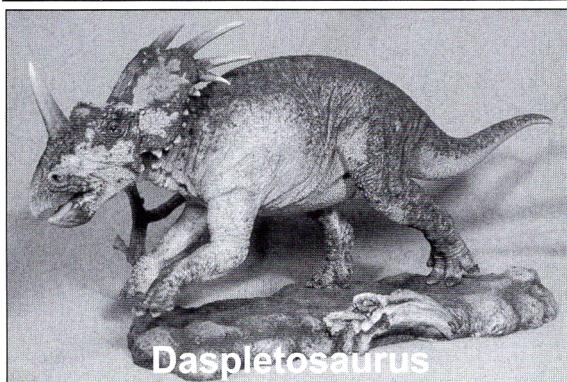
7th Voyage of Sinbad



Predation



Daspletosaurus



Daspletosaurus

\$55.00 postpaid in the U.S.

Harryhausen's "7th Voyage" might be his most beloved film and Laudati's dragon bust is not only a beautiful work of art in itself, it also certainly succeeds in doing what it sets out to achieve - a near perfect likeness of Ray's dragon monster from the film. Who can forget the scene in which the dragon breaks his chains and fights the cyclops on the beach of Sinbad's island? And who can forget the terrifying sound the dragon makes when it is hit by Sinbad's catapult arrow (I always thought the evil Cyclops should have been hit instead). Relive one of your favorite movies with this beautiful resin model kit on your desk. Bust includes steel collar around the neck plus separate tongue and horns to be attached. **Joseph Laudati** 425 East 76th St. #9B New York, NY 10021 (212) 737-3515 joelaudati33@earthlink.net

Speaking of Joe Laudati, Mike Evans of Alchemy Works is now casting and selling the Saber Cat Duel sculpted by Joe Laudati. This dramatic and well done battle scene is very original. Two ancient saber-toothed cats duel in a classic battle for dominance. It comes in several, detailed resin parts and stands 9 1/2" tall and is about a foot wide. The kit is now \$200.00 plus \$18 shipping. **The Alchemy Works**, 212 Joshua Blvd. Joshua, Texas 76058 • mike@mikethealchemist.com 817-933-1318.

New from artist Sean Cooper of Paleocraft - "Predation", a powerful scene in which Tyrannosaurus rex attempts to bring down Triceratops as its frightened calf runs alongside.

Sean says, "The model is approximately 1/30 scale, a large piece; the T-rex alone is about 15 inches in length. I'd been wanting to sculpt a model like this for some time. The end result is a model consisting of 15 pieces; a little putty work and retexturing is need-

ed during assembly. The large Triceratops and T-rex lean together alleviating most of T-rex's weight making it more stable and easy to pin in place. Hopefully, the end result

• Prehistoric Trail...Continued from page 25 •

is an enjoyable project for all. Also, Steve Riojas is on board to paint the model you see in the photo. I'm a huge fan of his work and am honored to have him involved with my projects."

This is another large and dramatic model that would look great displayed on your shelf. You can also add Sean's separate Tyrannosaurus rex to the scene and show rex as a pack hunter. All of the detail and science is here once again with this wonderful artist. You will certainly enjoy this beauty in your collection, so please contact Sean soon. All of Paleocraft's kits are finely cast by Mike Evans of The Alchemy works. Most of Sean's prehistoric mammal sculptures were lost in the Alchemy Works fire, but Mike plans to reissue them again soon. Tyrannosaurus/Triceratops Predation scene in 1/30 scale is \$248 + \$16 shipping. **Paleocraft, Sean Cooper 26067 E 760 Rd Wagoner, Ok 74467 (918) 261-3104 area53@paleocraft.com www.paleocraft.com**

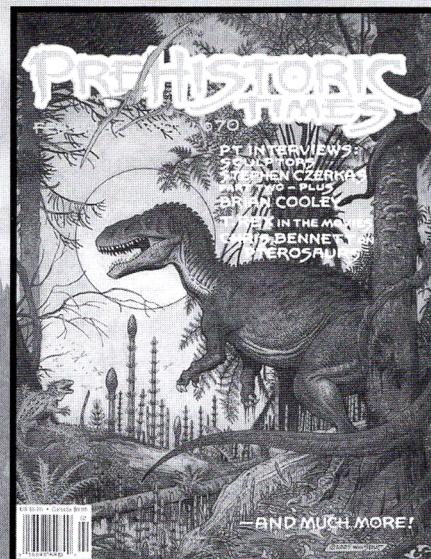
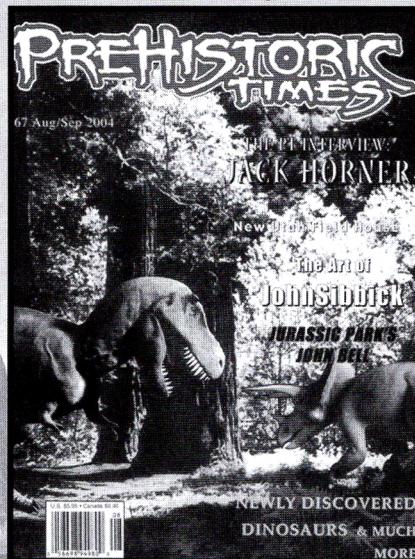
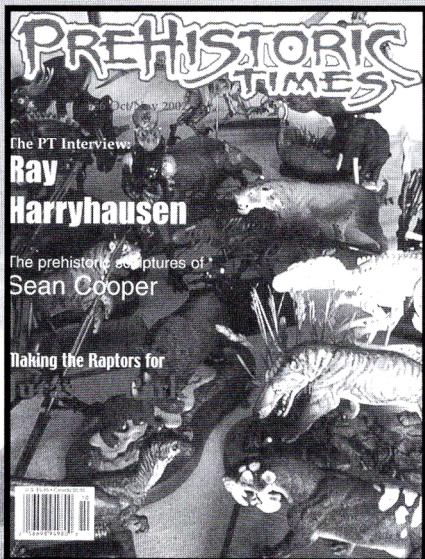
New from the incomparable talents of Shane Foulkes are both his Styrcosaurus and his Daspletosaurus pair. Momma tyrannosaur teaches junior how to hunt in this model kit in which the bases go together to form one scene. Wow, what a beauty this model kit is, both individually and as a diorama with all three Cretaceous dinosaurs. Shane prides himself on his research and the time he takes to add every little, tiny detail and in such a realistic way! You will love it! Daspletosaurus was very similar to

Tyrannosaurus rex (most people's favorite dinosaur) and everybody loves the famous Styrcosaurus with its amazing rack of horns. This will undoubtedly be a big seller for Shane, so I honestly suggest you place your order right away before the mold goes bad and the kit is no longer available. See ad in this issue. Next up from Shane: Stegosaurus!!! Daspletosaurus pair is \$230.00 plus shipping. Styrcosaurus is \$125 + \$10 shipping. **Shane Foulkes, 8420 Craig Hill St., St Louis, Mo 63123-2242 314-849-9754 sfccstudios@earthlink.net www.cretaceouscreationsofamerica.com**

With that, I guess I write for the last time in this possibly final issue of Modeler's Resource. I have been a faithful reader since issue #1 and a contributor for the past several years. This magazine started from humble beginnings but, much like my own magazine Prehistoric Times, blossomed into a beautiful, sleek, full color magazine. Its loss feels like the end of an era. Good luck to you Fred.



Many dinosaur models exist that you don't even know about!



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9



10



11



teeth. They were shadowed with gold ochre and highlighted with Titanium White.

The Hair

The hair was undercoated in a dark reddish brown.

- BASE: Mars Brown • SHADOW: raw umber, plus burnt umber
- DEEP SHADOW: sepia
- HIGHLIGHT: raw sienna
- LIGHT HIGHLIGHT: gold ochre. (Pictures 14 & 15)

The Shirt

The shirt was undercoated with Humbrol #107.

- BASE: Purple Madder Alizarin plus cadmium scarlet
- SHADOW: Purple Madder Alizarin plus Winsor Blue
- DEEP SHADOW: Winsor Blue
- HIGHLIGHTS: base color, plus more cadmium scarlet
- LIGHT HIGHLIGHTS: cadmium scarlet. (Picture 16)

After the shirt dried, I sprayed it with a few light coats of Testors Clear Flat DullCote.

The Hands

The hands were next and were painted in the same way as the head. The finger nails were painted with a mix of ivory black plus Juane Brilliant. They were shadowed and highlighted by adding more black and more Juane Brilliant respectively. (Picture 17)

The Pants

The pants were undercoated a dark gray by mixing Humbrol Matte Black and matte white. The pants were then painted as follows:

- BASE: ivory black, plus Titanium White
- SHADOW: blue black
- DEEP SHADOW: ivory black
- HIGHLIGHTS: base mix, plus Titanium White
- LIGHT HIGHLIGHT: highlights mix, plus Titanium White. (Picture 18 & 19)

The Belt

The belt was undercoated flat black. It was then painted ivory black and highlighted with burnt sienna. Paint the ivory black only in the shadow areas and the burnt sienna in the highlight areas. If you try to do this "wet on wet," the burnt sienna will be lost due to its transparency.

After the pants dried, the feet were painted in the same way as the head and hands. After all the oils were good and dry, I sprayed a few more light coats of clear flat over the whole figure.

The Belt Buckle

The belt buckle was then painted with a mix of SNJ Spray Metal Aluminum Polishing Powder added to a drop of linseed oil. This makes a nice, smooth, bright silver. I then outlined the buckle with ivory black. The button on the rear pants pocket was also painted with this silver, but with a touch of Winsor Blue added to darken it a little.

Adding Dirt

I added some "dirt" stains to his knees using ivory black, raw sienna and titanium white. I tried to match Humbrol #29 Dark Earth, as this is the color used on the base. I highlighted the tops of the knees with the same mix, but added more titanium white. The lower areas of the pant legs and the feet were lightly drybrushed with Humbrol #29.

Back to the Base

The tree, log and rock were given a wash of flat black. Fine dirt was sprinkled over thinned white glue and when dry, was painted with Humbrol #29. It was then drybrushed with progressively lighter shades of #29 mixed with flat white.



18**19**

Areas of the tree and log that did not have bark were drybrushed with Humbrol #110 + flat white, again going progressively lighter. The areas with bark were drybrushed with #110 and matte black, adding white as I went.

The water area was painted with Humbrol #29 and a little matte black. The waves were painted with just #29.

The rock was lightly drybrushed with Humbrol #110 and matte white. Humbrol Green #76 was stippled into the water area, the lower tree trunk and the rock and log near the water. Humbrol Green #78 was then stippled in the same areas and finally, Humbrol #78 and matte white was stippled lightly over the same areas. (Pictures 20 & 21)

Vines and forest litter from Hudson and Allenn Studio were added around the ground work. Some weeds I found in my yard were dried and planted here and there. Electrostatic grass was sprinkled over thinned white glue in a few areas and then lightly painted with sap green + chrome yellow oils, adding more yellow to highlight it. Clap for the Wolfman

The Wolfman was glued to the base with 5-minute epoxy and the

20

water was made from Liquitex Gel Medium. With that, the Wolfman was done! (see photo on page 18) Thank You!

Thanks for joining me on this little painting adventure. My source for the kit as well as the base and the materials for the ground-work used in this article was:

The Hussar
6029 South Sheridan Road
Tulsa, OK 74145
Tel: 918-492-3559
<http://www.thehussar.com/>

**21**

**A World of Model Kits
Under One Roof**

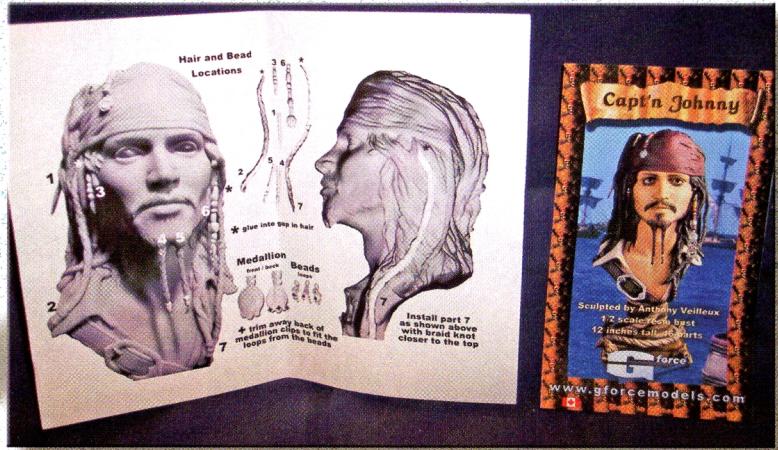
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G-Force Cap'n Johnny Bust By Wes Hawkins



"I May Have Deserved That!"

I'm a fan of large scale busts and I love the challenge of rendering several different subjects within the same project. G-Force has produced a wonderful $\frac{1}{2}$ scale bust of a certain pirate from a certain recent movie that we all know and love entitled "Cap'n Johnny." (See above photo and photo 1 on the next page.)

The Bust

The bust itself comes in two parts, the post style base and the bust. There are also three hair braids; two smaller beard braids, a piece of bone and four small pirate skulls for the corners on the base for a total of 16 parts.

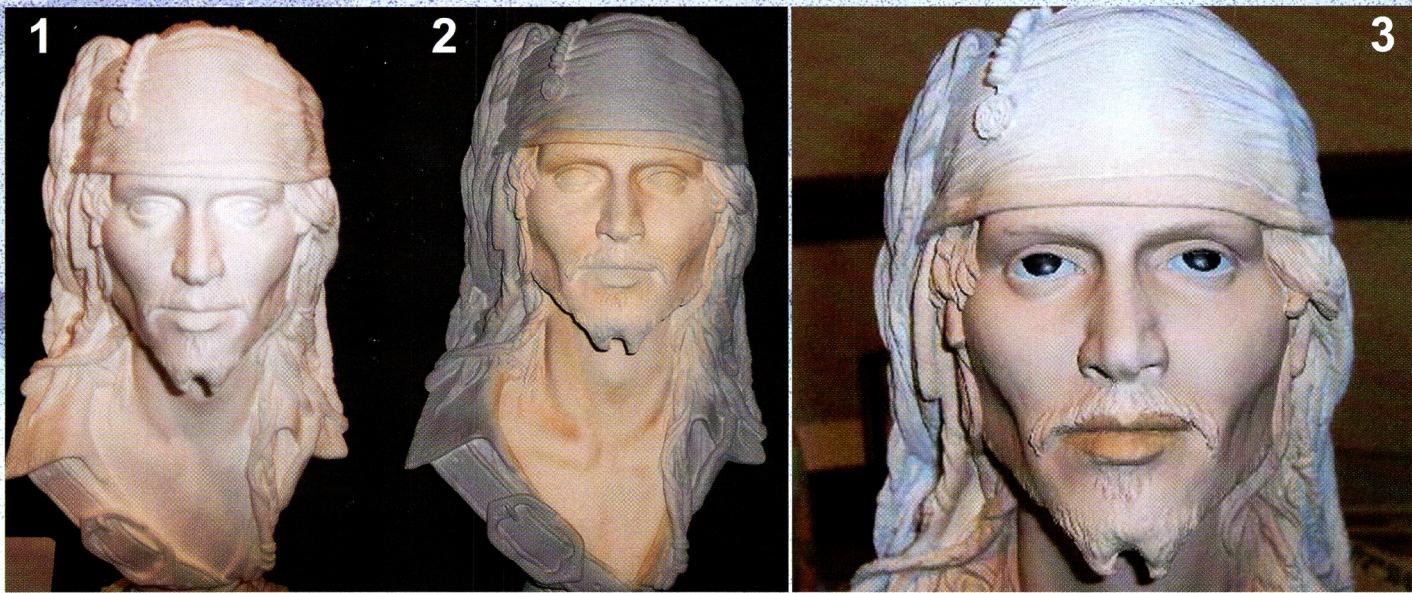
This bust has a great deal to offer in the way of many different subjects. Leather, hair, skin, cloth, bone, the works! Casting was clean with minimal seam lines & just two small air bubbles that were easily eliminated with sandpaper and X-Acto blade. G Force has invested serious time, money and talent on this bust and it was all WELL spent. Likeness is dead on, the hair and clothing texture is top-notch, and wood grain is well represented as is the rope texture. I could go on and on about how well thought out and put together this bust is but the real fun is in paint-

ing this baby...so let's get to it, shall we?

I began by doing an image search on Google for pictures from a recent film that I thought would make good reference. After saving several pictures on my hard drive, I had all the reference I would need to paint the character. I glued the head to the post shaped base with 5-minute epoxy. I had first intended on pinning the bust to the base, but the epoxy eliminated the need for this. I prepared the seams with Aves Apoxie Sculpt and allowed this to set overnight. The next morning, I coated the base with automotive gray primer (photo 2).

The Flesh Tones

Next I began laying down a tan flesh tone using an Iwata Eclipse airbrush and Model Master Flesh tone. I won't bore you with the detail here, but I've decided that flesh tones are a tool of the devil meant to torment me! Before I was satisfied, I painted the flesh tones at least 6 times. The Whites of His Eyes After sealing with a coat of DullCote, I painted the whites of the eyes with Delta Ceramacoat Dolphin Gray. I've found this is the best color to use straight out of the bottle for eyes.



More About Eyes

Next, I learned that the measurement for a human eye iris at half scale is 5/16 of an inch, so I made a paper template and traced the iris in with a pencil. After making sure I had the eyes looking in the same direction, I filled in the iris with Freak Flex Body Bag Black (I'm going to abbreviate Freak Flex with the letters FF here on out) and began detailing the iris with a fine detail brush and various colors of brown. I also put a few lines of FF Cowards Yellow and FF Sour Spleen Green in for contrast and finally sealed the eyes with another shot of DullCote. I added the pupil with black watercolor. I used watercolor for the pupil because watercolor is very forgiving when mistakes are made. Once the eyes are sealed and the pupil added, I can wipe it off any goofs with a damp cotton swap and try again if I'm not satisfied with how they look. A coat of Future floor wax completed the eyes (photo 3).

Cap'n Johnny's "Mascara"

Doing the dark patches around the eyes presented its own challenges and I had dreaded attempting it since the beginning of this project. The thought of coming so far on it just to mess up at the end is something we've all had to deal with in this hobby, so since I couldn't cast a spell and have them magically appear on the bust, I'd better get over

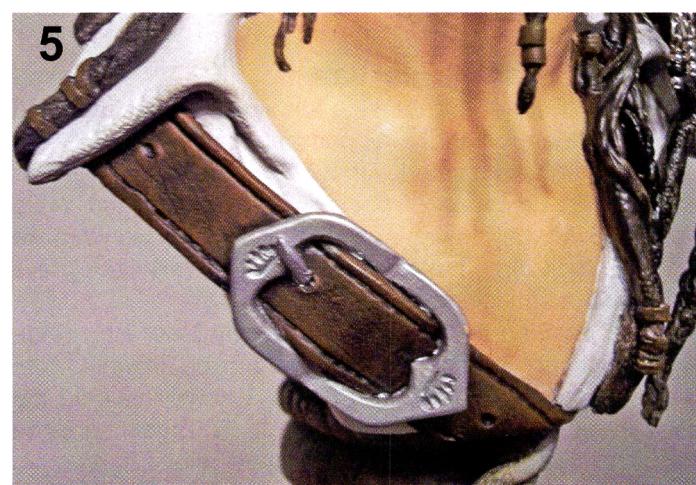
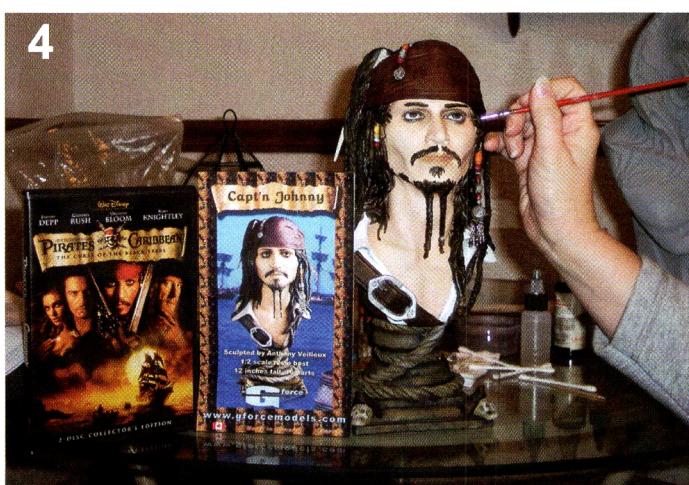
my fears and give it a try. Lucky for me I have a beautiful wife who is familiar with makeup and helped me out on it. We discussed using either makeup or pastels and decided that makeup would look more realistic. I sealed the eyes and the areas of the cheeks around the eyes with a few coats of DullCote in order to ensure I'd be able to correct any mistakes.

Applying the "Makeup"

I managed to persuade Kim to apply the makeup to the bust using a pointed cotton swap that I normally use to clean my airbrushes. The makeup worked really well and patience was required as building up the color took time in order to look uniform and smooth. The box art appeared to be airbrushed and I would have liked to have sprayed it, but my skills with the airbrush haven't reached that level as of yet (photo 4).

The Belt

After masking off the flesh tones, I basecoated the belt with FF Body Bag Black and followed this with a drybrushing of Model Master Leather followed by an even lighter drybrushing of wood on the very highest of the highlights (photo 5).





Life's a Beach!

I also made a trip to the beach and picked up a few small pieces of driftwood to get an idea of how to paint the wooden post base. I had the option of making the wood look new and pristine, however in keeping with the theme of my reference pics, I thought that making the post look old and dilapidated would be more interesting and pleasing to the eye. I sprayed FF Near Black on the wooden post base and followed this by sponging Delta Ceramacoat Hippo Grey and Quaker Grey then Mudstone. I sealed the work thus far with DullCote and gave the wood a black wash, dabbing away in random spots with a damp paper towel. Next, I drybrushed the wood with Model Master Dark Earth and Model Master Wood. This really brought out the texture in the wood (**photo 6**).

Skulls Ahoy!

The tiny skulls on the four corners of the base were painted with FF Rotten Tooth Tan and drybrushed with Delta Ceramacoat Dolphin Grey, followed by a very light dry brushing of white on the highest highlights. The eye sockets were dusted with black pastel chalk to indicate shadows. The hats were basecoated in FF Body Bag Black and drybrushed with Model Master Leather, much like the Captain's belt. I realized as I painted the skulls that I should have painted them first and then attached them to the base. Gluing them on first made it tough to reach tight spots (**photo 7**).

The rope was painted with FF Rotten Tooth Tan, washed with black and drybrushed with Delta Ceramacoat Ivory (**photo 7**).

The Shirt, Bandana and Hair

Next, I masked off the skin tones with liquid latex and began work on the shirt, hair and bandana.

The shirt was painted with FF Turned Ghost White and shaded with a series of pastels in the black and white scale. I didn't want to use straight black, which would make the shirt look dirty, but rather a series of very light grays presented a shadowed scheme.

I basecoated the hair with FF Mossy Moor Brown followed with dry brushings of Apple Barrel Brown Oxide, Delta Ceramacoat Trail Tan and Bambi Brown. I painted the bone in his hair with...you guessed it, FF Bleached Bone Tan. The ties in his hair were painted with FF Wooden



Stake. This gave them a worn leather look that I was pleased with. The small beads in his hair were painted with Model Master Silver Chrome Trim, FF Autopsy Orange, Nicotine Yellow, Deep Wound Maroon and Delta Ceramacoat Mudstone.

The silver parts were washed with black and drybrushed with silver to bring out the detail. One of the medallions needed some beads attached, so I drilled out the medallions with a pin vise given to me at Wonderfest '03 by Tom Grossman (Thanks Tom!!) and attached the beads using a pair of needle nosed pliers.

Prior to attaching, I painted one of the beads gloss black as per the kit instructions. I tried using FF Body Bag Black but the paint wouldn't stick, so I switched to Model Master Gloss Black, which looked better anyway.

Ah, the Trinkets

I noticed there were other trinkets in the hair, so I painted them in various metal colors such as brass, bronze and gold. I had to really pay attention to detail to find all the trinkets that are on this base. It's LOADED with detail. Again, these were basecoated in my metal color of choice, washed in black and drybrushed with the basecoat color again. The bandana was basecoated in with FF Bad Bruise Purple and drybrushed with Apple Barrel Barn Red & Poppy Red. I noticed the bandana had a very subtle pattern of some sort on it, so I imitated it with a sea sponge & FF Wooden Stake. After the bandana was completed, I sealed the entire base with several coats of DullCote

All in all this is a wonderful bust for any fan of the film. The bust has everything to offer in regards to painting genre and is large enough to catch the eye, while being small enough to not take up a great deal of space on the mantel. I had a great time painting it and I highly recommend it!

Cap'n Johnny is a 1/2 scale bust sculpted by Anthony Veilleux. It is 12" tall, is produced in 12 resin pieces (plus beads) with a price of \$100 plus s/h.

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BANDAI

BATMAN BEGINS The Tumbler 1/35 Scale Batmobile

BANDAI logo is a registered trademark of Bandai

Well, the new Batmobile is here, fresh off the injection-molding machines of Bandai's model-making factory.

This particular Batmobile, of course, is unlike anything that came before it for any Batman TV series or movie. Then again, this latest Batman movie acts as if the other movies never happened. It's a brand new, completely fresh start.

I just received the kit in the mail today (July 13) from HobbyLink Japan and wanted to get my thoughts down on paper with respect to the quality of the kit, size, price and the rest. This article does not delve into actually building or painting it, though I will be doing that, along with creating a diorama base for it, in the (hopefully!) near future.

Does Size Matter?

As the header says, this kit is 1/35 in scale, which means that since the actual vehicle is 15 feet in length, then the model is just slightly over 5 inches in length. Yep, it's small. In my opinion, that's the one downside to this kit. I would definitely have preferred a larger model. At the same time, I can understand **why** it was produced in this scale. Most military figures, buildings, vehicles and the rest are all produced in 1/35 scale. Because this Batmobile model is also in the same scale, it makes it very easy to go out and purchase items for your own diorama that are automatically in scale with it. Still, for my tastes, a model kit that was at least 1/24 in scale would have been better. More detail could have been produced into the kit, for one thing.

What About Detail?

Detail is important and this kit doesn't really come up short in that department. Considering the fact that the kit is based on the vehicle from the movie with all of its smooth panels though, there really isn't a great amount of detail that was produced into the kit. There seems to be just the right amount of detail, for its size. Does this mean that there could have been more detail? Possibly, though in this size, unless the details are extremely accurate and not raised too far off or into the surface, it would just look weird, much like a thick piece of plastic used for the windshield of a car model, instead of a thin vacuum-formed version. With details that fine, just about any coat of paint would bury the details.

With 40 pieces, there is quite a bit for the modeler to do in the way of building. Again, because of the size, there are some very small parts that will need to be attached to the kit. It will take time to accomplish this build,



so be prepared for that if you choose to purchase this kit.

Painting?

It's probably very possible to leave this kit unpainted and simply apply light coats of clear dull coating, then some light drybrushing, or the reverse. Of course, if you are planning a wet/muddy look to your diorama (as in the vehicle exiting or entering the Batcave through the waterfall), then you'll want to detail accordingly. If you DO decide to paint the kit, again, the size will determine that you use a number of very light coats of paint. An airbrush would probably be better than right out of the can because you'll want to thin the paint down.

What's nice about this model is that it's very obvious that it looks like the real vehicle from the movie was simply shrunk down. Remember the Aurora Batmobile from the 60s? Of course you do. We were kids then, so we didn't notice or care that things were way out of scale and just didn't look right. I'm sure the folks at Aurora were trying their best to create a model that, once built, kids could actually play with as well, which meant fewer separate parts and more molded-in ones. Your kids will definitely not be able to play with this kit as they would a toy. In fact, Mattel has a much larger plastic toy of The Tumbler out that will stand up to kids' play. You might also want to check out the new 1/6 scale Tumbler from Wal-Mart that is actually a Radio-Controlled vehicle. That's right, it's really 1/6 scale, making it about 2 1/2 feet in length (see photo at left)!



2 1/2 feet of R/C power!

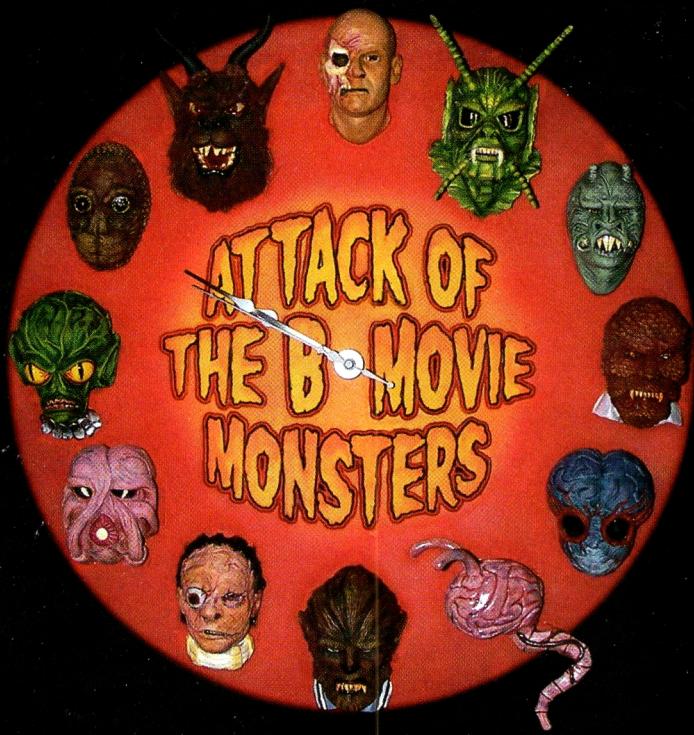
Your Call

So, when it comes time to buy this kit, will you? Bear in mind it's about forty-something dollars to purchase and have this kit shipped to California from Japan.

HobbyLink Japan is great to deal with, their prices are reasonable, and I think their service is very good.

<http://www.hlj.com/>





Hey Kids, What Time Is It?

with Jim Bertges

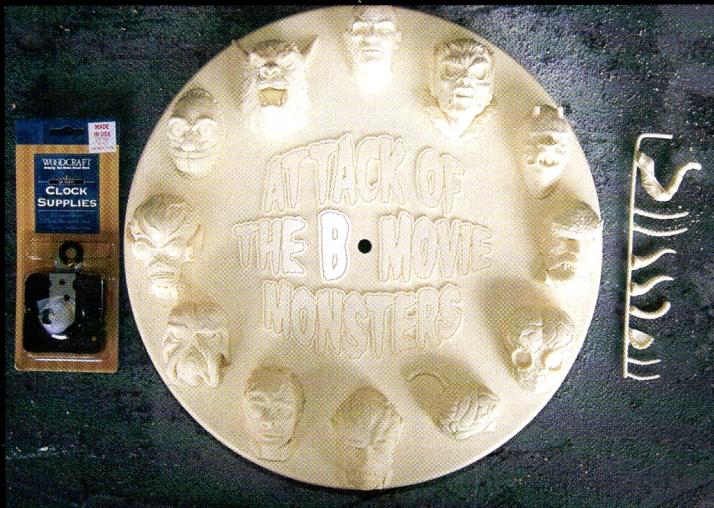
Well, according to my snazzy new wall clocks from Earthbound Studios, it's either Creature from the Black Lagoon thirty or a quarter 'til the Hideous Sun Demon. These clocks are about the coolest idea for a functional garage kit I've ever come across. I can imagine that the sound of palms slapping foreheads throughout the garage kit industry was deafening when producers around the world said, "Why didn't I think of that!?"

The clocks appeal to modelers and monster lovers of discerning taste. One features beautiful 1/6 scale portraits of twelve classic Universal Monsters, while the other sports the heads of a dozen creatures of the low budget variety, but still classics in their own right. The portraits were beautifully sculpted by Rocco Taratamella who also designed the clocks. The superb casting is by Earthbound Studios and upholds their tradition of excellence in resin casting. Even unpainted, these clocks are a joy to behold. For those of you who may be wondering who all the faces on the clock belong to, let's take a quick spin around the dial. Starting with the Universal clock, at the top of the hour in the 12 o'clock position, we have Count Dracula. Moving on in a clockwise direction, naturally, there are The Creature from the Black Lagoon, The Werewolf of London, The Mummy, The Invisible Man, The Hunchback of Notre Dame, The Wolf Man, The Phantom of the Opera, Dr. Frankenstein, The Frankenstein Monster (from his appearance in The Bride of Frankenstein), The Bride herself and last but certainly not least Fritz, Dr. Frankenstein's bumbling hunchbacked lab assistant as portrayed by Dwight Frye. On the B Movie clock we begin with The Amazing Colossal Man in the battered form he appeared in the film War of the Colossal Beast. Moving on clockwise once again, The She Creature, The Monster of Piedras Blancas, The Hideous Sun Demon, the Metaluna Mutant (from This Island Earth), the creepy brain creature from Fiend Without A Face, the Teenage Werewolf, the Teenage Frankenstein, the titular monster from I Married a Monster from Outer Space, a Saucerman from Invasion of the Saucermen, a

Mole Person and the Demon from Curse of the Demon.

Now, at first it might seem daunting to paint 12 (or in this case 24) different characters at the same time, but the solution to that problem is not to think about it too much and dive right in. After all, you're only painting the heads and the clock background, so that should decrease the intimidation factor somewhat. After a good washing and a coat of light gray primer, I masked off each of the little heads and applied the overall background colors of the clock faces. I decided that I'd use fairly plain colors for both clocks since I'd be hand painting the heads and would probably have to touch up the clock face once I'd finished. Also, I noticed that once the masking was removed from the heads, there were areas around them that needed to be filled in with the background color as well. Painting the heads themselves was no different than tackling any other kit, except that it's basically faces with little else to worry about. I simply based the faces in acrylics and finished them in oils. OK, maybe that's a little too simple.

For the Universal clock it was interesting to experiment with the various flesh tones on a number of these characters. I tried to vary the look given to Dracula from that of Dr. Frankenstein and even between the Frankenstein Monster and his Bride. Everyone started out with a coat of gray primer, but from there it was all different. For Dracula and the Bride of Frankenstein, I laid in a base coat of light blue, the Monster himself was based in pale green and the other characters with more or less "human" colored skin were based with a Testors Flat Enamel Tan, right from the bottle. At that point I broke out the tubes of oil paint and decided how to approach each individual. Count Dracula was detailed with pure Titanium White with just a touch of pinkish flesh tint; the translucent nature of the oil paints allowed the blue base coat to show through, giving him a nice undead look. The Werewolf of London was shaded with burnt sienna and raw umber to darken his skin somewhat, but not make it as completely brown as The Wolfman. The Hunchback of Notre Dame was given a more ruddy complexion, since his occupation probably had him outdoors more than any of our other characters. The Phantom of the Opera was kept



intentionally pale and pasty looking and shaded only with raw sienna. Dr. Frankenstein was also paled down because his obsession kept him indoors most of the time (except when he was out at night robbing graves). Over his pale green base coat, the Frankenstein Monster was rendered with raw sienna combined with Titanium White and a touch of flesh tint. I also used raw sienna to shade his recesses and hollows. The Bride received Titanium White, a touch of the pink flesh tint and a tiny dab of blue to give her a cold, just raised from the dead look. Of the remaining four, the Wolfman, The Invisible Man and The Mummy were done with a series of washes and dry brushing and the Creature was painted almost entirely with sponges using various shades of green, yellow and a bit of dark blue for shading.

When I finished with all the heads, I carefully touched up the black area around each one, masked them off using some new Glad Press N Seal™ (this stuff is really neat for masking, it's slightly sticky without any adhesive, so it sticks without leaving any residue and it doesn't pull up any paint when removed) and lightly airbrushed black over the areas I hand painted, so everything would blend together. After a final layer of DullCote, I followed the simple instructions for installing the clock works and set my clock to Transylvania Midnight Savings Time.

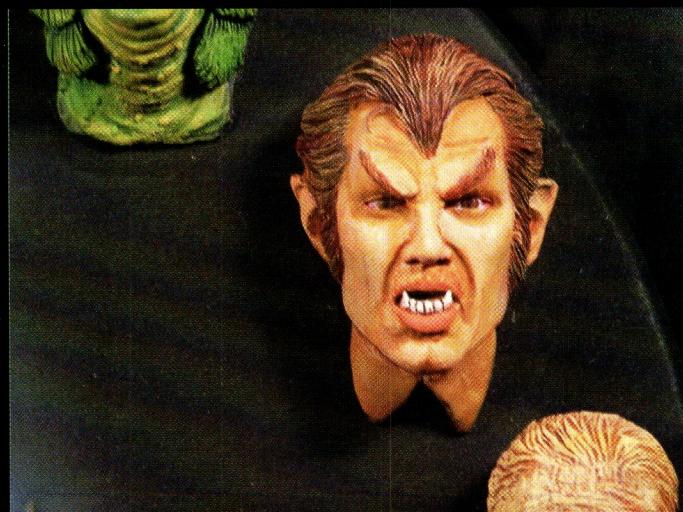
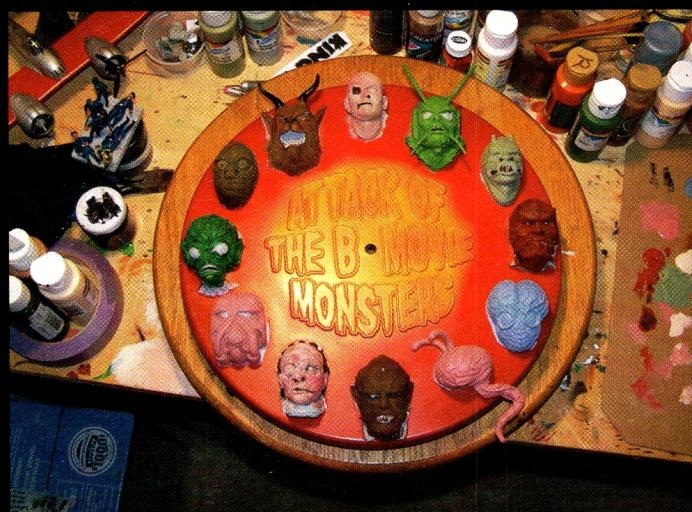
Unlike the Universal clock, there was some assembly involved with the B Movie clock. There were horns and various antennae to attach and The Fiend Without a Face needed his "spinal column" tail installed. Painting the B Movie clock was a bit more free-form since almost all of the creatures represented appeared in black and white movies. I picked the colors I liked for each creature and went to town. Ten of the twelve heads were

fully finished in acrylics and the two flesh colored monsters were detailed in oils. As I finished up on this one, two thoughts occurred to me: first, that both these clocks could also benefit from a gray scale type paint job, since every character except the Metaluna Mutant came from a black and white movie and second, that it might have been easier to paint both these clocks if the heads were cast separately from the clock faces. Of course, I realize that making all those separate castings might be more costly, but that would offer the builder the option of putting his favorite creatures in the position of his choice and it would be an opportunity for the manufacturer to offer optional heads, giving the builder a choice of monsters to pass his time with.

These clocks are a great, innovative idea in garage kits and perhaps they will spur a wave of functional kits. Who knows what's next, monster pens, letter openers, computer frames, door knobs, antenna balls.....well, maybe not antenna balls, but there are tons of possibilities. If you're interested in a Monster Clock of your very own, they are very reasonably priced at \$70 + \$8 shipping and they're available from:

Earthbound Studios
PO Box 1833
Battleground, WA 98604
earthboundstudios@yahoo.com

If you're interested in seeing what else sculptor Rocco Taratamella has to offer, check out his web site at www.roccoandvinnieart.com.



Bats at Sea

Creating a watery diorama for Batman's water transport!

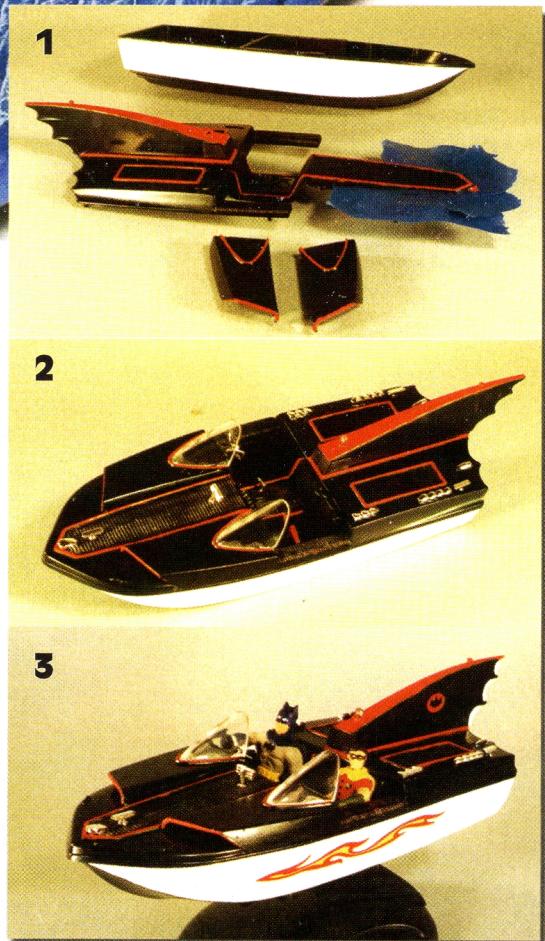
by Sean Farrell



Batman & Robin's never-ending crusade against crime has taken them to the far points of the earth—on land, air and sea. Fortunately, thanks to millionaire Bruce Wayne's deep pockets, the Dynamic Duo can afford a vehicle for just about every location they must travel to. In his crime-fighting career, Batman has utilized the Batmobile on land, the Batplane in the air and the Batboat on the water. And fortunately for model builders, Polar Lights has recently released kits of all of Batman's legendary vehicles. For this article I wanted to concentrate on the Batboat, which first saw action in the 1966 Batman movie and was the inspiration for the Polar Lights kit.

"Batman: The Movie" was made by the same creative team who did the 1960s Batman TV show. Adam West and Burt Ward reprised their roles as Batman & Robin, who squared off against a multiple threat when The Joker, The Penguin, Catwoman and The Riddler teamed up for the usual insidious plot of world domination. The Dynamic Duo's Batboat comes in very handy when this rotten gallery of rogues goes to sea in The Penguin's personal submarine. Unlike the series itself, Batman: The Movie has been released on DVD.

The Batboat's intricate design belies the fact that it is a very easy model to build. I was able to dry-fit the entire model together, which gave me a feel for how everything fit. Polar Lights did their usual superb job in recreating this model in styrene. Once I was assured that all of the pieces fit perfectly, I took everything apart and painted them separately. I used Tamiya paints for the Batboat and I chose their metallic blue for the overall basic color. The ribbed



Curse of the Werewolf

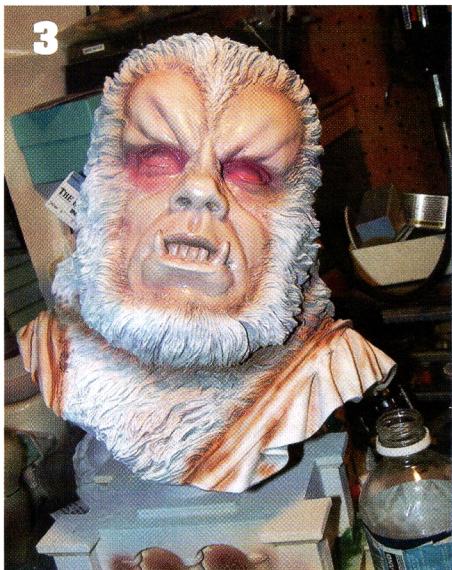
with Jim Bertges



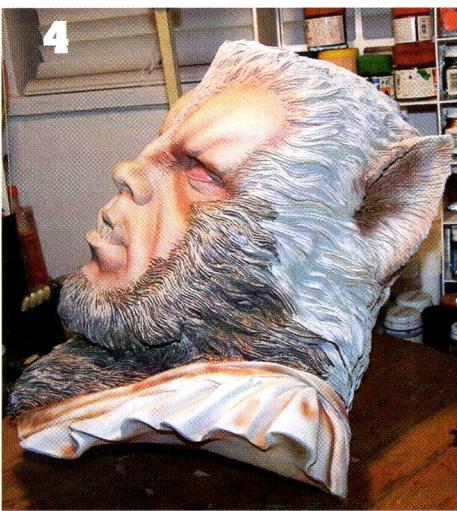
In *The Curse of the Werewolf*, Oliver Reed was pound-for-pound the meanest, most vicious werewolf of his time. Where other werewolves prior to Mr. Reed would attack their victims discretely off-screen or perhaps leave a few scratch marks on their unfortunate prey's face or worse yet, try to strangle their victims (now why would any werewolf try to strangle anyone when he's got a perfectly good set of fangs right there in his own mouth?), Oliver was a powerful, angry werewolf who stalked his victims, ripped out their throats and glared at the camera with bright red Technicolor blood dripping down his chin. This

Hammer film set the standards for all cinematic werewolves to follow and it set that standard high. Earthbound Studios lives up to that standard with this newest addition to their Big Heads line of 1:1 or nearly 1:1 scale busts of classic creatures.

Perfectly sculpted by Jeff Yagher, this substantial piece of flawlessly cast resin is the perfect likeness of Oliver Reed in Roy Ashton's makeup, capturing both the fury and intensity Mr. Reed brought to the role. Speaking of setting standards, Mark Brokaw has once again produced castings so



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4



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clean that they are ready to paint almost as soon as they arrive. This kit comes in three hollow cast pieces - two for the base, the bust itself and a snazzy nameplate. Once you open the box, there's nothing to do but give the parts a quick scrub to remove any mold release and start painting.

Photo 1: There's so much going on in this kit that there's room for nearly every technique in your painter's arsenal. After washing all the parts, I gave them a quick coat of Krylon white primer. Then, with my Iwata Eclipse I deepened the shadows in all the creases of the face and shirt with Createx Transparent Dark Brown. I laid in the shadows very heavily because I knew there would be several layers and other colors building on top of them.

Photo 2: Over the shadows I applied Createx Transparent Flesh, a light flesh tone. And to start the red rimmed, blood-shot eyes, I gave the eye sockets a layer of Createx Transparent Deep Red. I also lightly accented the shadows again with Createx Transparent Light Brown.

Photo 3: Another light misting of Transparent Flesh blended everything together and Oliver was ready to get his fur washed.

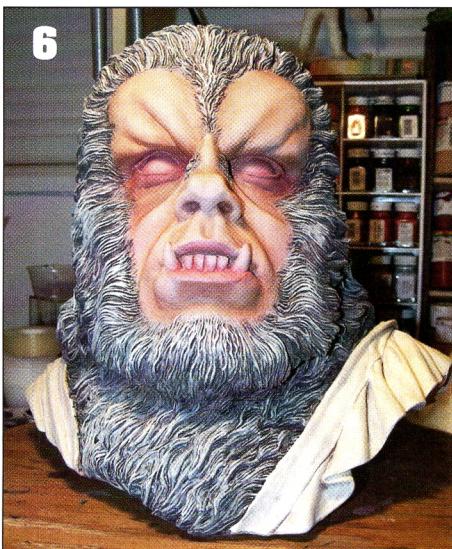
Photos 4 & 5: Using Delta Ceramcote Charcoal Gray, I mixed up a wash and worked it into all the fur areas. This

has to be done carefully so you don't dribble wash down onto the previously painted flesh areas. Also, for this operation a turntable comes in very handy.

Photo 6: After several drybrushing sessions, using various shades of Delta grays, I broke out the chalk pastels. Pastels can add some very subtle shading to the flesh tones. I used brown, black and red. The brown was mostly used to accent the shadows and lines on his face and in some cases I dabbed in a bit of black to those shadows as well. The red went around the eyes and with a little additional brown on to the lips. Naturally, everything was set afterward with a misting of Testors DullCote™.

Photo 7: Oliver's stylishly ruffled shirt was finished off with Delta Ivory and then shaded with oils. I used raw sienna to deepen those shadows. The same ivory was used to base his teeth, then a little brown was blended in from the gum line, just to add some shading. I also made some oil washes with raw sienna to accent his teeth and lines around his eyes.

Photo 8: I based the eyes with some Testors Light Gray, then added a thin line of gloss red around the edges. While the paint was still wet, I blended some of the red toward the center of the eyes to simulate the crazed, bloodshot look from the movie. I struggled with the eye color for some



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8

by Jim Capone



I loved robots as a kid. I was thrilled to received one as a gift on a birthday or at Christmas. Tin or plastic, wind-up or battery operated, with flashing lights or moving parts, these mechanical beings fascinated me. I was especially fond of Robby the Robot from the film *Forbidden Planet*. It was simply a matter of time until I finally added him to my collection. The Polar Lights styrene version of this classic robot served as the starting point for this project.

The kit came with a simple base of a slightly elevated mound on sloping ground with a few rocks (**photo 1**). More of the character of Altair-IV, the *Forbidden Planet*,

needed to be added to the base. A 7" circle was cut from 1/8" Masonite to widen the base. Some simple rock forms were shaped from 1 1/2" Styrofoam sheet. These were attached along with the original base to the Masonite circle (**photo 2**). Woodland Scenics produces a line of rubber molds of various boulder and rock forms. These were cast with Durham's Water Putty. The dried castings were then hot glued to the Styrofoam. Paperclay was used to even out and fill the gaps between pieces (**photo 3**). The completed base was coated with gray primer.

The rock formations were given a wash of black (**photo 4**).

Building a Better Batboat!

Taking Batman's water transport from Lean to Mean!

by Jim Apitz



In the summer of 2003, I purchased a Polar Lights Batboat kit at my favorite hobby store, Modeler's Junction in Methuen, MA. Having just put the finishing touches on PL's Batcycle kit, I was looking forward to seeing what the boat kit would be like. As with the Batcycle, I was pleasantly surprised by what I found inside the retro-styled box.

My first actions were to peruse the contents of the box and make sure everything was there. I then set about removing parts from the sprues and cleaning them up with a file. All sub-assemblies were then put in separate zip-lock plastic bags until I could do a sufficient amount of research on the subject at hand.

Historical research taught me that the Batboat was designed by Mel Whitley of Glastron Boats. Glastron had been contacted by the producers of the 1966 Batman film to come up with a sea-going version of the wildly popular Batmobile. Long story short is that Mel, his crew and Glastron did such a great job of bringing the Batboat to life, that the movie's premiere was actually held in the company's hometown of Austin, Texas as a thank you from the producers.

I began collecting as many photographs of the boat as I could find. The internet offered up a decent amount of usable images, including some seldom seen photos of the



boat being tested by the builders before being sent off to Hollywood. I printed those images out and put them in a binder for easy viewing during construction of the model. Since I was particularly interested in modeling the boat as it appeared on screen, what better resource than the 1966 movie for which it was built?

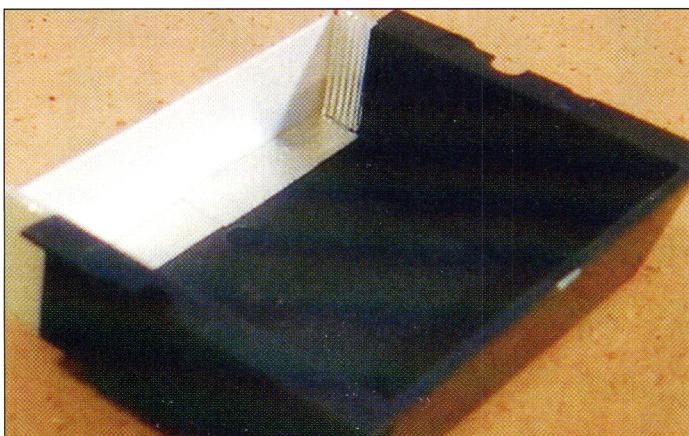
Enter Andy Garringer. Andy needs no introduction to many readers, having made quite a name for himself in many different genres of the modeling hobby with his incredible paint jobs, buildups and first-rate aftermarket accessories. I came to know Andy through our mutual interest in the



Prepping the deck for accuracy



Adding details to the two-way radio



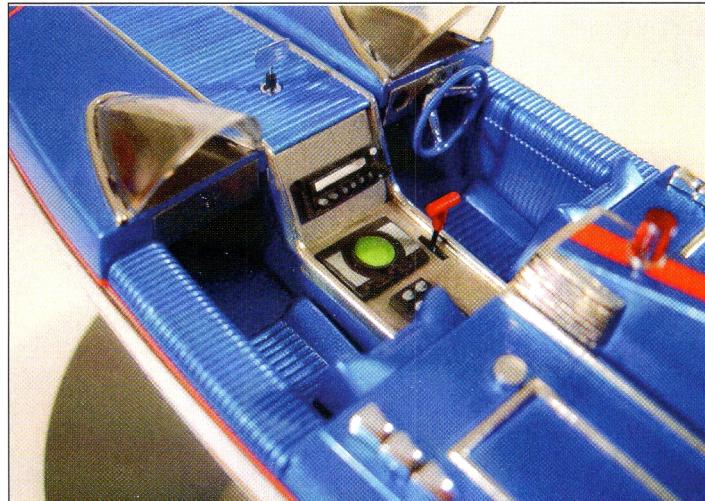
Above left: Extending and enclosing the forward section and the finished interior (above right).

Barris Batmobile. He's been both an inspiration and a sounding board to me in my modeling endeavors ever since. Andy provided me with many superb digital images of the boat taken directly from the CD version of the film. These images show the craft from all angles and display things not plainly visible in other photos I've come across. Thank you, Andy!

After examining my large database of images, I was able to compile a checklist of alterations and/or scratch-built additions I needed to make to the kit. As the model progressed, I referred to that list to ensure all the action items on it were getting done. I make one of these lists for each modeling project I work on. They have proven to be very useful in determining project progression and more importantly, jogging my memory.

The photo archive I had assembled indicated that the boat was changed somewhat after it arrived in Hollywood. It left Austin with a chromed "butterfly" type steering wheel. Yet images from the film show a more traditional sport style wheel wrapped in blue vinyl. The steering wheel in the kit accurately depicts the one originally put in the boat. To build the boat as seen in the film, I used a steering wheel from AMT's Fireball 500 kit.

Although I have nothing but nice things to say about PL's



Mock-up of Batboat so far

kit, it does have some small discrepancies from the photos I have of the boat. The biggest being the center console. The kit's console has a rather pronounced ribbed pattern engraved into it that proceeds in part up the rear wall of the cockpit. I've yet to see that pattern in any photo of the real boat, and the same photos show a smooth rear wall between the two seats, so my first order of business was to create a more accurate console.

I accomplished this by cutting the kit's deck in two where

Hot Dog!

It's the Beverly Hillbillies' Truck!

by Mike Rutherford



Early and recent
reissued kit box art



Like most figure modelers, my viewing pleasure leans more toward Science fiction and Horror movies. However, I also love classic TV shows. Because of this, I had to pick up the Beverly Hillbillies Truck that I saw sitting on the store shelf while I was out Christmas shopping for my kids. I'm not exactly what you would call a vehicle guy. As a matter of fact, I've only built three vehicles in my whole life and this is the only one that I've ever actually finished. I'm a figure kit builder, but I figured that I'd take a break from figure kits, at least long enough to build this kit. As it turns out, I'm going to recommend this kit to all figure kit builders who want to brush-up (no pun intended) on certain techniques.

Forget the spray cans and masking tape with this vehicle kit. For this kit I used the same techniques that one would use on a figure kit diorama.

A good example of this would be on the running boards. If you look below the doors, you'll notice a wood grain on the running boards. Well, there was no wood grain carved into this sculpt on the running boards and thus, it had to be painted by hand.

The actual box art for this model shows the truck painted all brown. This is incorrect. After spending a few days of watching the show and making mental notes of the actual colors, I was then lucky enough to have found some photos online of the actual truck.

The actual body for this truck is unpainted metal that has been rusted. I wasn't sure how to achieve this effect at first. I ended up painting it a light gray (not silver) and then using washes of black, rust-colored brown and even a light green. The hood of this truck is actually pure rust. It may have once had some color of

paint, but it's now just rust. What I did was paint it all black and then applied a rusty brown wash. I did this three or four times until I was happy with the effect.

The front fenders are supposed to be black with signs of dirt, dust and rust. I'm sure that there are plenty of different ways to go about this but I again used a wash of both rusty-brown and a light gray along with a small amount of drybrushing light gray.

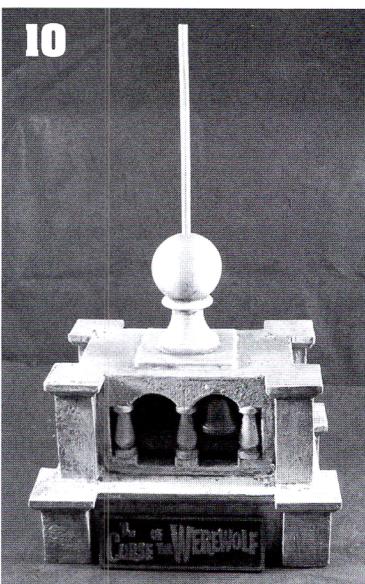
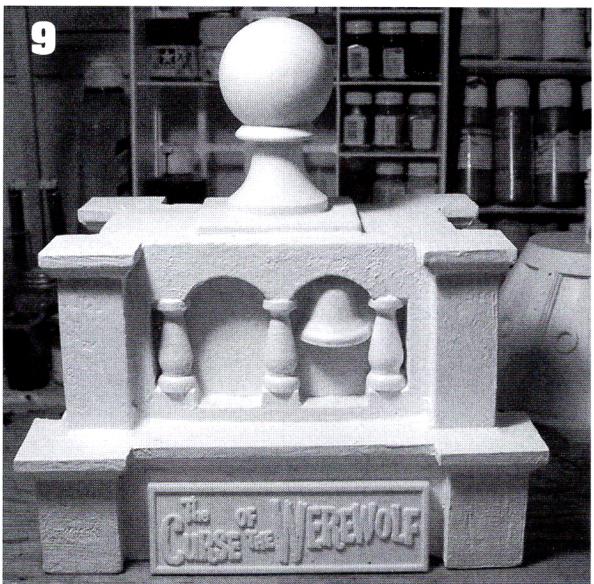
I was surprised how accurate this model is when compared to photos of the actual truck. Even the dashboard is sculpted to look exactly like the original truck and that's why I wanted the colors to be as accurate as possible.

My only complaint with this model is that certain pieces were done up in chrome because there are actually two ways that you can build this kit. You can do the regular TV version that I did or you can do (what they call) Granny's Hot Rod.

I had absolutely no problems with fitting on this kit. Everything went together just as it should. I did putty under the body of the truck and I did a sloppy job in my puttying on purpose because I wanted it to look as if there was a bit of body rot going on here.

So, if you are a figure kit guy like me, I'd strongly recommend you buy this kit. If nothing else, it'll give you a good opportunity to practice up on your rust and wood-grain techniques. Plus, it's a fun little kit that you can look back on and say, "Well, Doggies."





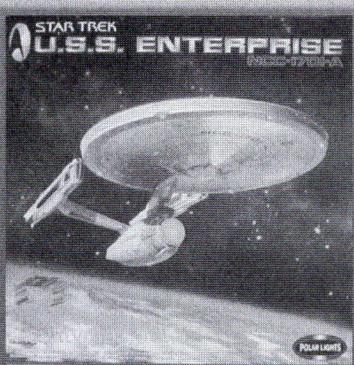
time. I knew that Oliver Reed had blue eyes and finally settled on a darker blue with a few flecks of gray.

Photos 9, 10 & 11: The base is a two-part representation of the town bell tower where our lycanthrope meets his demise. The bust attaches to the base through a ball and socket attachment, which allows the modeler to adjust the bust's position to his liking. I used a 1/4 inch wooden dowel inserted into the center of the ball portion of the joint and drilled three 1/4 inch holes in different locations in the socket part. This allows me to remove the bust and reposition it in one of those three positions, while the bust and base remain firmly attached to each other. The base was simply painted with a white base coat and then stained with an acrylic dark brown which was wiped away, leaving the

brown in the textured areas and darkening the white areas.

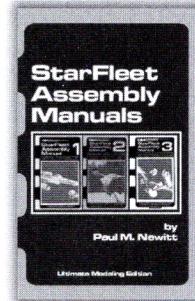
I would exceed my limit on the use of superlatives if I tried to list all the great things about this kit, so I'll simply say that it was great fun to paint and it will make a fantastic addition to anyone's collection. If you like the Earthbound Big Head series or if you're just a fan of Hammer Films, this really is a must have kit.

To get yours, contact **Earthbound Studios, PO Box 1833, Battleground WA 98604** or via e-mail at: earthbound-studios@yahoo.com



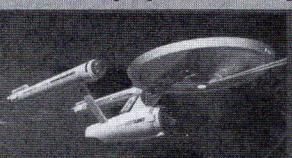
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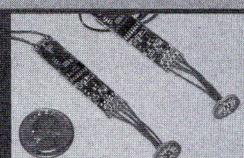


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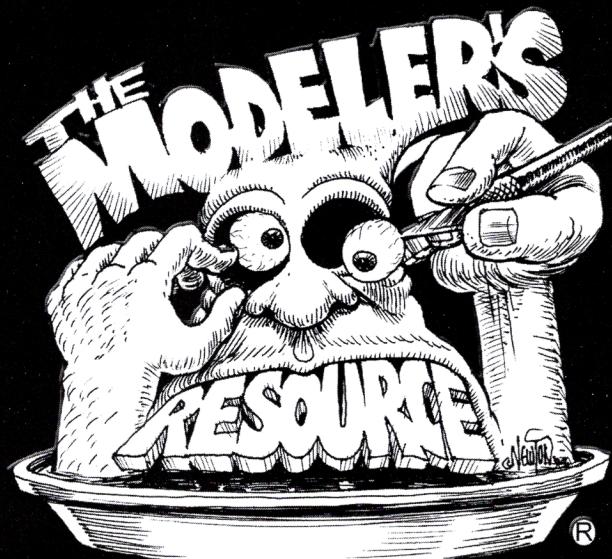


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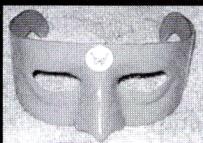
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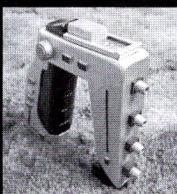
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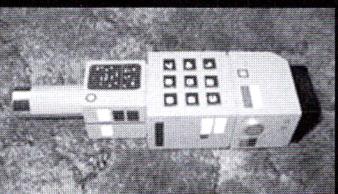
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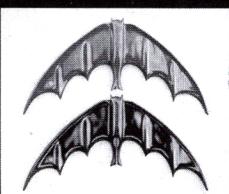
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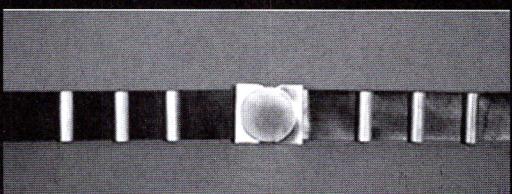
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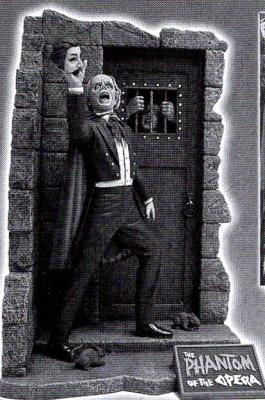


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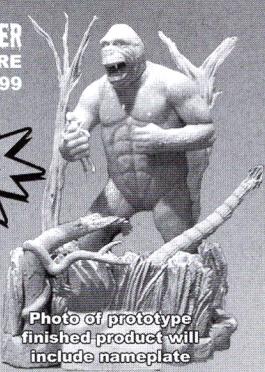


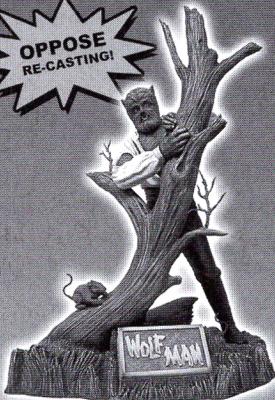
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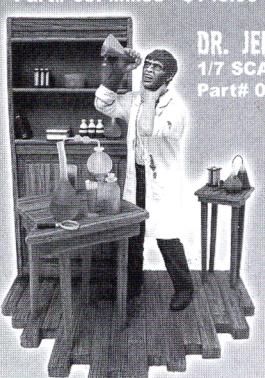
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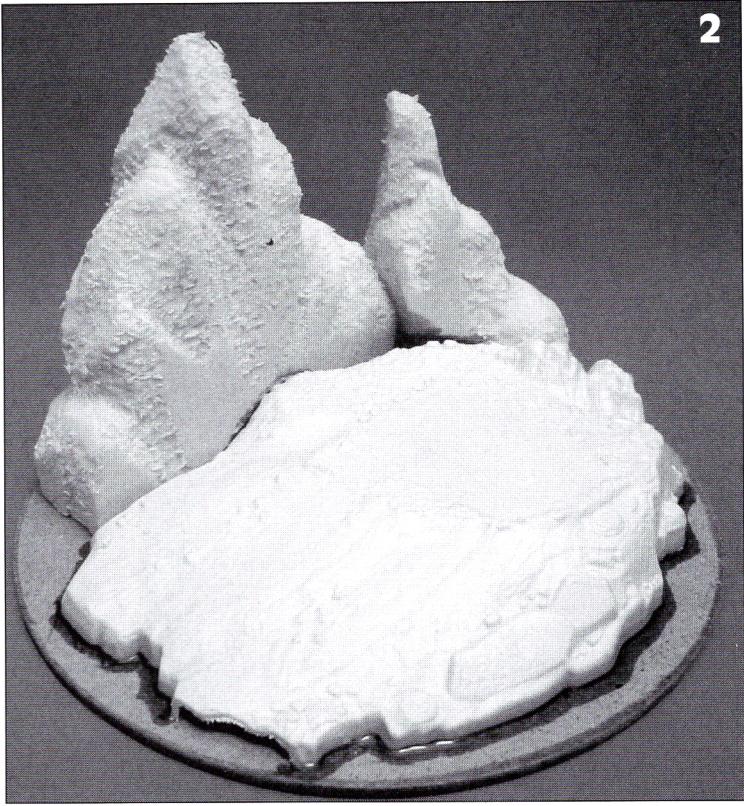
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DRACULA



1



2

Tans and reds were drybrushed over the wash (**photo 5**). A final highlight tan was lightly drybrushed to complete the rocks (**photo 6**). The same process was used to render the ground with a color scheme of more red and brown. The movie showed some foliage that was various shades of red, purple and ochre. Woodland Scenics products were colored accordingly and applied to the base (**photo 7**).

I decided to elevate the base to give it added thickness and visual weight. A piece of 3/4" plywood was cut into a circle slightly smaller than the Masonite base. A strip of ribbed non-skid mat was attached to the outer edge of the plywood (**photo 8**). The piece was primed and sprayed flat black. A dark metallic gray was drybrushed over that to enhance the pattern of the ridges. A circular piece of 1/4"

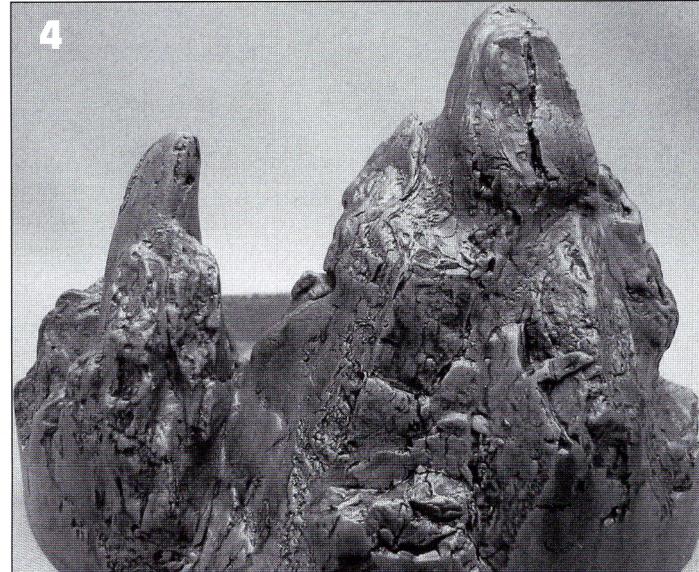
underlayment was cut slightly larger than the Masonite base. It was patched, smoothed, primed and sprayed chrome. I learned the hard way that the chrome paint I used needed to dry for several days before it could be safely handled. The chrome disk was sandwiched between the landscape and ridged bases (**photo 9**).

The final component of the base was a nameplate. The logo from the kit directions was scanned into the computer and colorized. The printed text was mounted on a piece of illustration board. A small box to display the nameplate was constructed from similar cardboard (**photo 10**) and attached to the ribbed base.

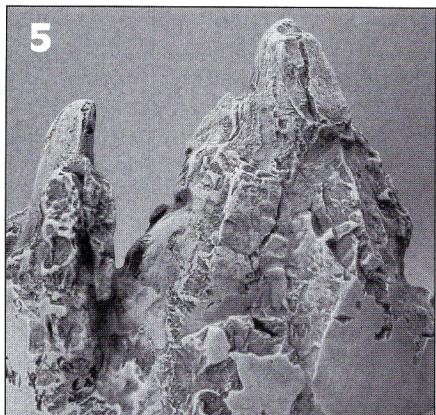
A fair amount of time was spent eliminating all traces of



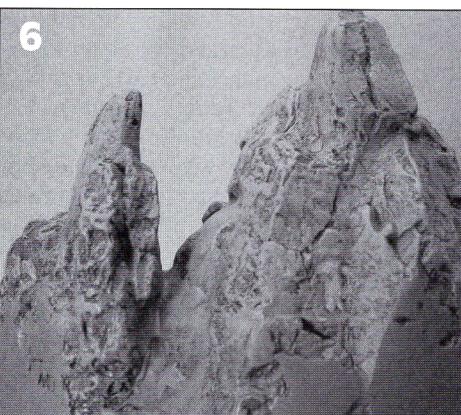
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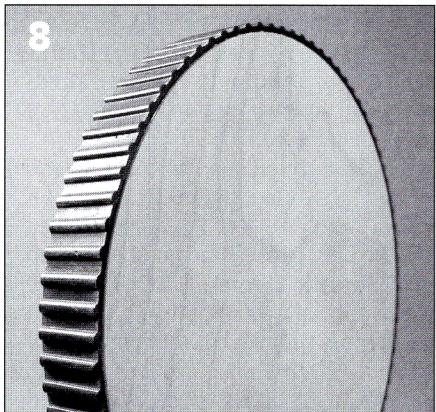
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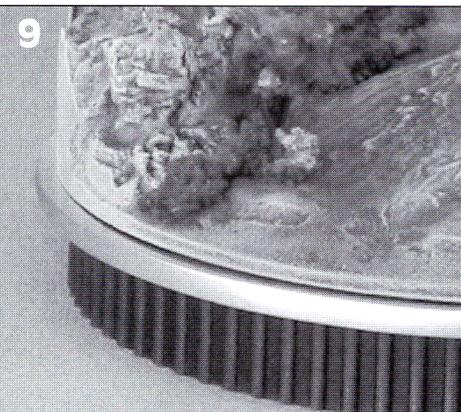
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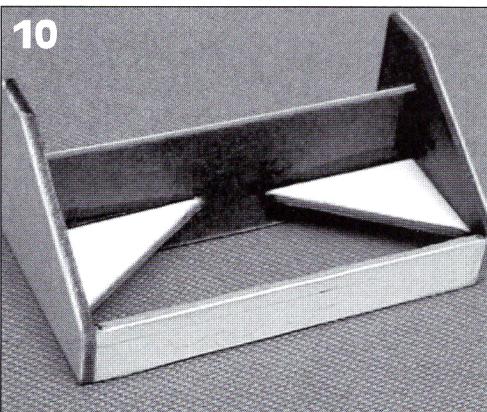
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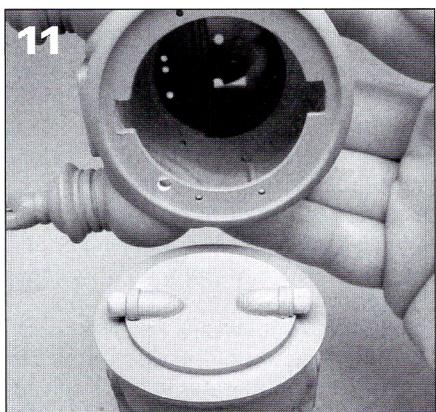
10

seam lines. There were quite a few of them as with any styrene kit. They were filed and filled, then lightly sanded. The kit was patched where needed and primed.

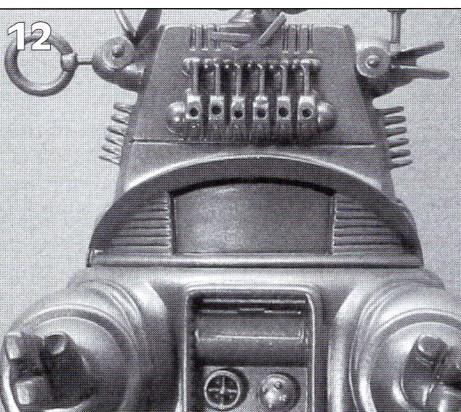
I wanted my Robbie to swivel at the waist. A locking mechanism had to be devised to accomplish this. A circular disk of 1/8" Plexiglas was cut slightly smaller than the opening under the upper body. This was attached to the top of the leg assembly. The upper body fit over the disk, keeping it centered and allowing it to turn smoothly. The kit came with an optional set of claws. The pinchers were removed from the claw halves allowing them to serve as locking pins. These were glued onto opposite sides of the Plexiglas disk extending slightly over its edge. Small notches were cut into the upper body aligned with the claw pins (photo 11). The upper body drops over the pins and then turns into position. This holds the body halves together while allowing Robbie to rotate at the waist. It also made it possible to paint the body halves separately. Painting

Robby was pretty straightforward. He was airbrushed various shades of metallic gray (photo 12). Details on the head were brush painted. The clear voice panel was painted light blue on the back with dark blue watercolor applied to the recessed lines on the front. This preserved the transparency of the part. Some liberties were taken with color for visual interest (photo 13).

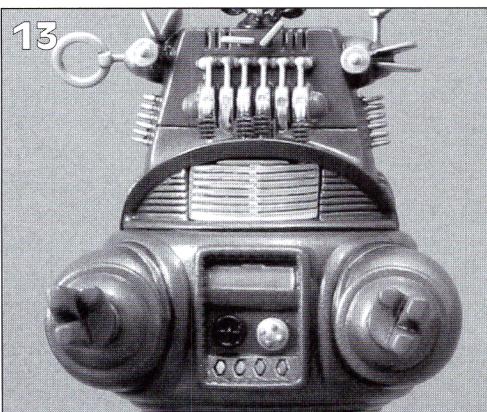
It had been a very long time since I worked on a styrene kit. I've come to expect assembly to go rather quickly. I forgot that sometimes parts don't fit well in this type of kit. The clear voice panel was especially frustrating and never did align the way I wanted. Aside from that, it was a fun project. Maybe someday I'll build the Lost in Space robot as a companion for Robbie. Comments or questions may be sent to jcapone@pa.net.



11

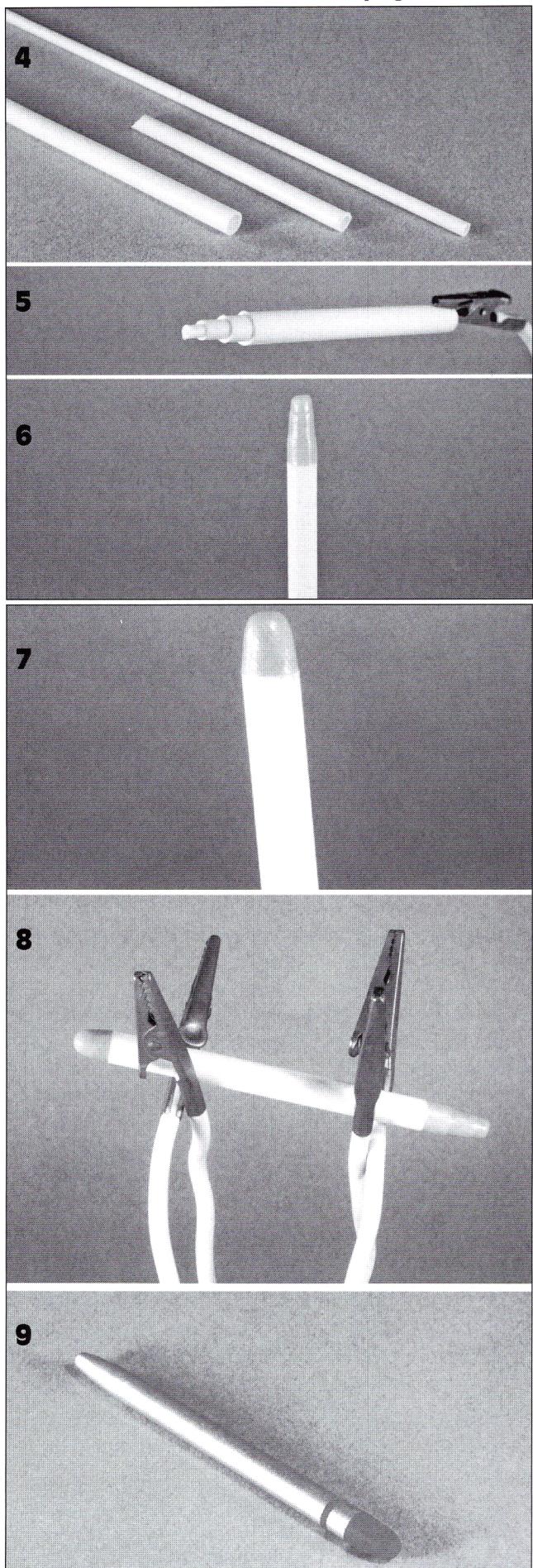


12



13

• Bats at Sea...Continued from page 36 •



padded section that ran down the center of the deck was rendered flat black, and drybrushed silver. And I gave the trim a flat red (**photo 1**).

Once the parts dried, I assembled the boat (**photo 2**). I painted the sides of the hull with flat white, leaving a little section of metallic blue running up the center. When the decals were added, along with the Batman and Robin figures that came with the kit, the Batboat was finished (**photo 3**). This is a really nice little kit in its own right, but I wasn't finished with it just yet. I wanted to pose my Batboat in a little diorama on the high seas, such as it appeared in the Batman movie.

I decided that it would be cool to have the Batboat dodging a torpedo - perhaps one that had been fired from the Penguin's submarine. This would be a simple, yet effective way to create a dramatic scene. Not having a torpedo on hand, I had to make one from scratch.

Evergreen is a plastic company that makes plain styrene sheets and pieces for model-makers who build from scratch. They also make plastic tubes in a variety of sizes for the same reason. I had several sizes of these tubes on hand and chose the widest size for my torpedo, along with the next three smaller sizes (**photo 4**). If you're wondering why, consider that on all torpedoes, the rear end usually tapers off into a fine point where the propeller is located.

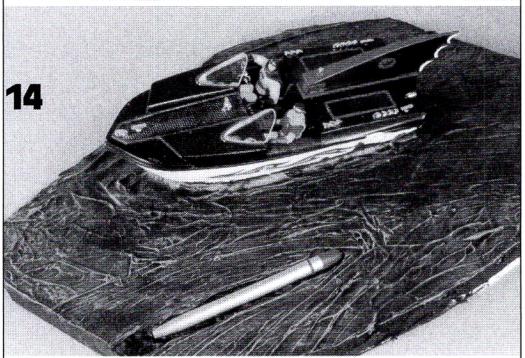
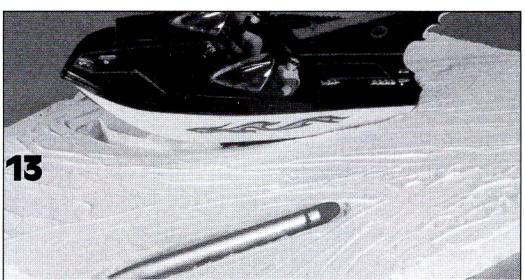
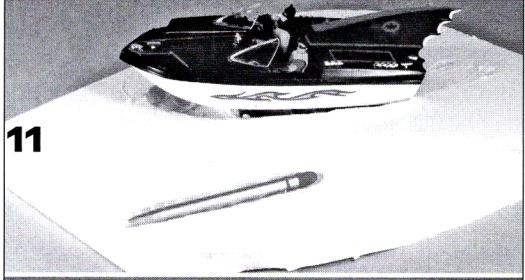
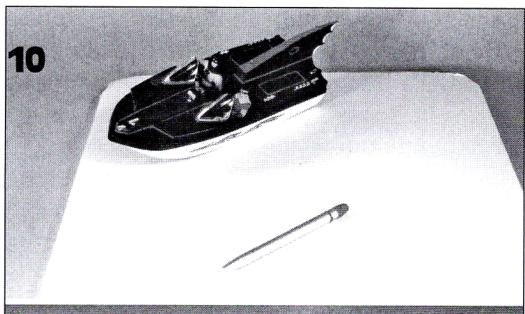
Creating this was pretty easy. I glued smaller sections of the tubes inside one another on one end of the larger tube (**photo 5**). Then I covered this with epoxy putty (**photo 6**), which created the tapered end of the torpedo that I wanted. I attached a blob of putty on the opposite end of the tube to create the torpedo's warhead (**photo 7**). After the putty had dried overnight (**photo 8**), I sanded down both puttyed ends of the torpedo so that it was smoother and more refined. Using painter's tape, I painted the torpedo with flat aluminum, with a flat red warhead and stripe (**photo 9**). I didn't bother with a propeller, since the torpedo would be speeding through the water, the propeller would not be seen anyway. Besides, I would take care of this little detail later. For now, this metal shark was ready to hunt a floating bat!

For the base, I used a sheet of Sturdy Board, which is a sheet of Styrofoam sandwiched between two layers of posterboard. It offers a very sturdy surface to work with, yet it weighs next to nothing. You can find this at any hobby store, or the stationary section of larger retailers such as Wal-Mart. I placed the two completed models on the Sturdy Board just to block out the action (**photo 10**). I wanted the Batboat and the torpedo to be just barely passing by each other. Once I had worked out what I wanted, I cut out holes for the Batboat and the torpedo in the Sturdy Board (**photo 11**). I wanted the Batboat to sit within the water, tilted on a slight angle, while the torpedo would be running just underneath the waves.

It was now time to add the "water." For this I used two of Woodland Scenics products: Flex Paste and Water Effects (**photo 12**). The Flex Paste would be laid down first, creating the basic waves of the ocean (**photo 13**). Once the Flex Paste dried (I gave it a day, just to be sure), I painted it with a base coat of flat blue. Then I mixed the flat blue with flat white, and dry-brushed this lighter shade of blue over the raised areas of the waves (**photo 14**). I then drybrushed pure flat white over the raised areas to suggest foam that had been stirred up by the waves.

It was suggested to place a blob of Flex Paste at the end of the torpedo for the Torpedo's spinning propeller. This blob of Flex Paste was left to dry unpainted in its natural white color. It gave the illusion of water being churned up in the wake of a rapidly spinning propeller (**photo 15**). Once the blob of Flex Paste had dried on the end of the torpedo, the entire torpedo was "submerged" under the water. I created this illusion by covering the torpedo within its trench with Water Effects (**photo 16**). It may be covered in white glop now, but when the Water Effects dries, it will be clear. The trick here is that you will still see the torpedo racing beneath the waves (**photo 17**).

At this point the diorama was finished. But I wasn't happy; specifically, I wasn't happy with how the waves looked. The Batboat didn't appear to be really floating on the surface of the water in a convincing

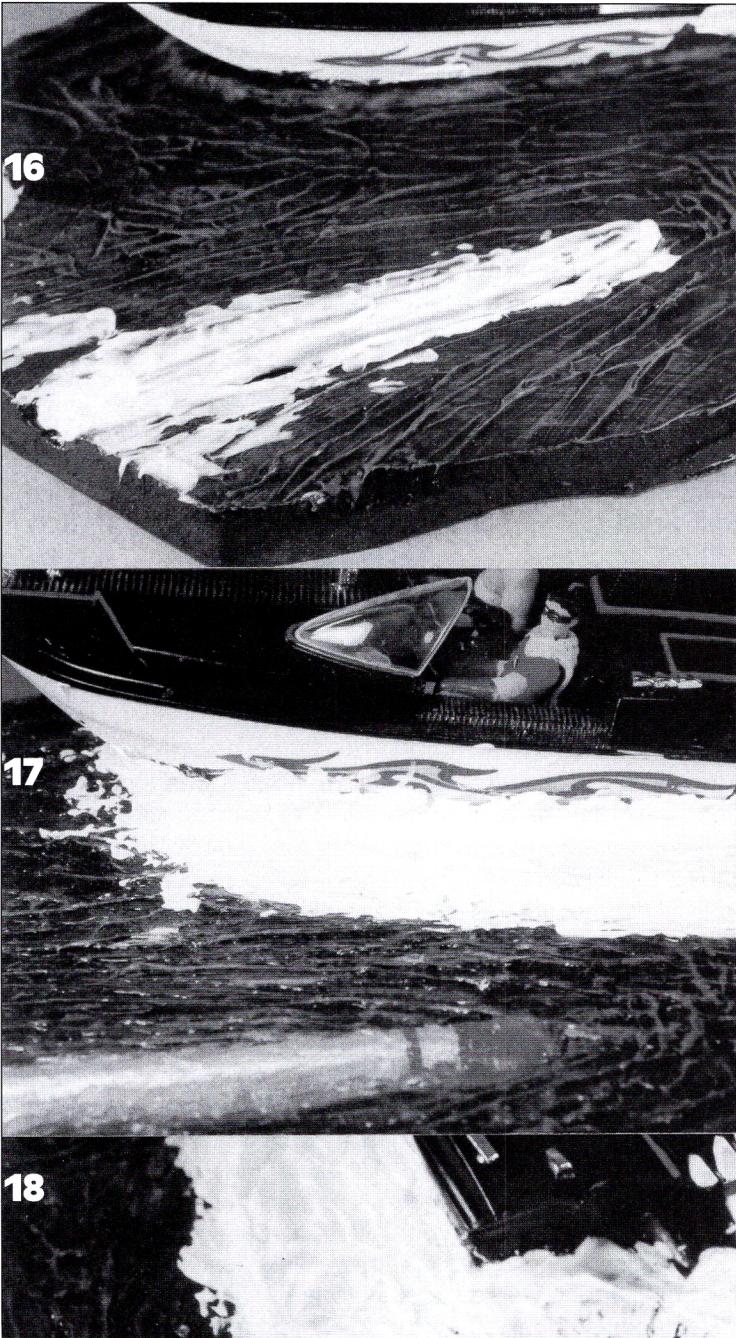


manner. So, I added more Flex Paste immediately surrounding the boat (photo 18). I also built up a little wave ridge alongside the boat, and had more Flex Paste sprouting out of the rocket nozzle in an attempt to make it look as if Batman had just barely pulled the Batboat out of the torpedo's path. Once the Flex Paste dried, I painted it the same color as the rest of the water. Then I covered the newly reworked area, along with the rest of the water surface, with Water Effects. The Water Effects, in addition to covering the torpedo while still allowing it to be seen, also gives the water surface a much needed glossy sheen, like that of the actual ocean's surface on a sunny day. When the Water Effects dried clear, the diorama was finally finished to my liking.

I now have a nice little diorama that recalls the fun of the 1966 Batman & Robin movie. With a little time and effort, you too can have Batman & Robin go to sea. Flex Paste and Water Effects can be bought at most fine hobby stores. You can also buy them direct from the Woodland Scenics website:

<http://www.woodlandscenics.com/home.htm>

MR



• Building a Better...Continued from page 41 •

the rear wall and console meet. The ribbed sections were removed and replaced with flat sheet styrene. I then trimmed the console gadgets from the discarded ribbed sections and put them aside for later installation, with the exception of the two-way radio. To make that more accurate, I sanded off the original five dials on the bottom of the unit and replaced them with six, made from plastic rod. A wire wrapped around a small paper clip was used to simulate the radio's chord.

With the console all set (for now), I turned my attention to the two dashboards. Once again, I was confronted with more ribbed parts where the reference photos show something quite different. The passenger side should be a smooth flat panel. The driver's side should have a series of gauges around the steering wheel. Another flat piece of styrene was marked accordingly and drilled out. Gauge faces were then drawn and printed out for placement behind the drilled out holes.

Staying with the interior, I decided to extend and enclose the forward section because it looked unfinished, and when viewed from the rear, made the model look too toy-like. More sheet styrene was employed for the new front walls and floor. I then replicated the texture of the existing walls and floor by placing aluminum foil over the kit parts and burnishing it until it made an exact duplicate impression. I then just cut it to fit and glued it in place.

The one thing that none of my photos show for certain is the existence of side panels on both sides of the console. After looking at the model all mocked up, I decided to make some, as it looked unfinished without them. With these done, the bulk of the modifications were finished.

Close-ups of the bow show rectangular tie downs instead of the kit's molded bumps. I made more accurate versions out of sheet plastic by drilling two pilot holes and cutting out the rest of the center with a hobby knife. The new tie-downs look infinitely better than the molded-on kit versions.

Once the modifications were done to the boat, it was time to paint it. For this project I tried Tamiya's line of spray paints for the very first time and was extremely pleased with the results. Usually, the painting stage of any project is the most difficult for me, but this time it was pleasantly uneventful. I started by priming everything with Tamiya's White Fine Surface Primer. An inspection of the parts after priming indicated absolutely no need to sand any of them smooth. This won't be the last project I use this stuff on! The next day I applied several light coats of Tamiya's Gloss Metallic Blue to the boat over the course of 20 minutes or so. The finish is smooth and glossy, and only a light polishing was needed. After several days drying time, metal foil was applied to simulate the chrome trim.

The boat's distinctive red striping was replicated with Pactra® Trim Tape. It was quite easy to apply and the end result is smooth, straight, uniform stripes. I did notice that a

few days after my first application of the tape, it started to contract. I remedied this by re-taping with a little extra added at the end to make up for the contraction. A few days later I cut off the excess and moved on to the hull. I added a small piece of sheet styrene to the front tip of the hull to match a small trim piece on the real boat. Next, I foiled the top of the hull to match the look of the original. Then, a thin strip of electrical tape was laid down in the center of the chrome to replicate the rubber bump strip.

The decals included in the kit were not bad, but not quite right. I set about drawing accurate ones in Adobe® Illustrator and when satisfied with the results, printed them out onto a sheet of white decal film. A few coats of Krylon™ Crystal Clear Gloss sealed the decal's art so that I could soak them in water prior to placing them on the model.

As the model neared completion, I turned my attention to fabricating some more of the often-overlooked details on the boat. A small chrome disk was added to the deck, just behind the passenger seat. I believe the 1:1 counterpart might have been the gas filler cap.

Two reflective "Bat-Eyes" were made and placed under the deck's twin scoops. The scratch-built beacon was treated to some chrome strips to replicate the look of the full-sized light. Finally, I replaced the kit's Bat-radar device between the windscreens with an aluminum version that looks as pathetically makeshift as the original.

The model's stand is simplistic and somewhat Bat-themed with its scalloped support arm. To make the stand appear more substantial, I decided to close in the rear of the arm and add some flares on each side. Still, the stand didn't look quite like what I had in mind, so I purchased an inexpensive, oval, wooden plaque at a craft store, flipped it over so that the bottom was now the top, and skinned it in sheet styrene.

To fasten the plastic to the wood, I first laid down a layer of Bare Metal Foil around the perimeter of the plaque. I then glued plastic to the sides of the plaque with superglue. The top was secured with plastic cement and superglue. The stand was painted a metallic light charcoal color using automotive touch-up paint. A nameplate was made in Adobe Illustrator and glued to the base with white glue. A late 60s vintage Glastron logo was incorporated into its design. The finished stand is both sturdy and handsome.

Like the Batcycle before it, Polar Lights' Batboat kit turned out to be a fun project. The model is very well engineered and with a little patience and an eye for detail, can be made into an accurate representation of the sea-skimming 1966 Batman movie prop.



The winner of the Modeler's Resource®

CHALLENGE!

is...Don V. Booty!

I call this kitbashed, scratchbuilt the "Batmobile UAV" - a Batmobile Urban Assault Vehicle. My design was inspired by "sneak previews" taken from the Internet of the vehicle to be featured in the upcoming "Batman Begins" film, which fansite buzz and publicity articles have said is known as "The Tumbler."

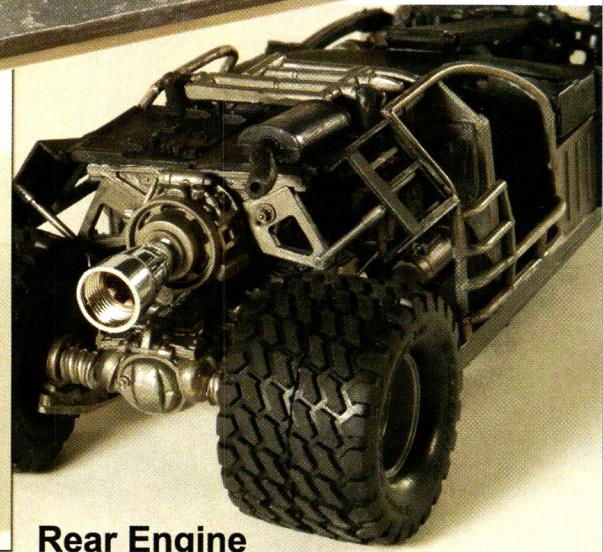
It began life as a 1/24 scale Revell NASCAR Dale Jarrett UPS Taurus #88 kit, which was used primarily for the chassis and cockpit/roll cage. The chassis components came from a variety of 1:24 car and tank kits and has working front and rear suspension. Power is provided by a combination of a powerful heavy-duty diesel engine as well as a small rocket motor for high-speed maneuvers.

The body detaches from the chassis and the cockpit cover opens via hinges at the forward edge to reveal the cockpit details. What would normally be the passenger side of the cabin is configured as a weapons bay and the flooring and walls are finished to appear as if made from industrial plating. A hinged airbrake also deploys on top of the cockpit.

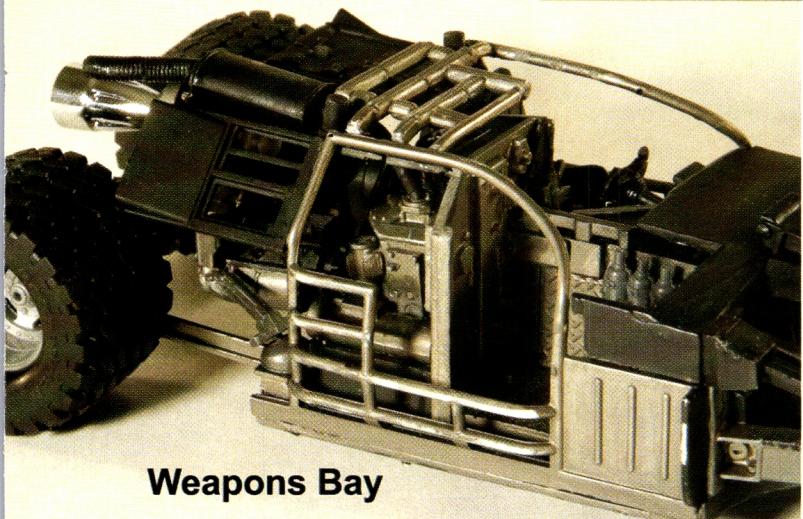
Body components came from a variety of car, tank and airplane kits, primarily a Tamiya Tyrell Ford Formula 1 racer kit, as well as a Testor SR-71 "Blackbird" kit.

The wheels and tires came from separate kits. The front tires were made by splicing together from a Tamiya Jeep racer kit. I used Tamiya Flat Black for the body and cockpit (spray and bottle) and Tamiya Metallics, particularly Burnt Metal Metallic, as well as Poly-Scale for the chassis and engine components.

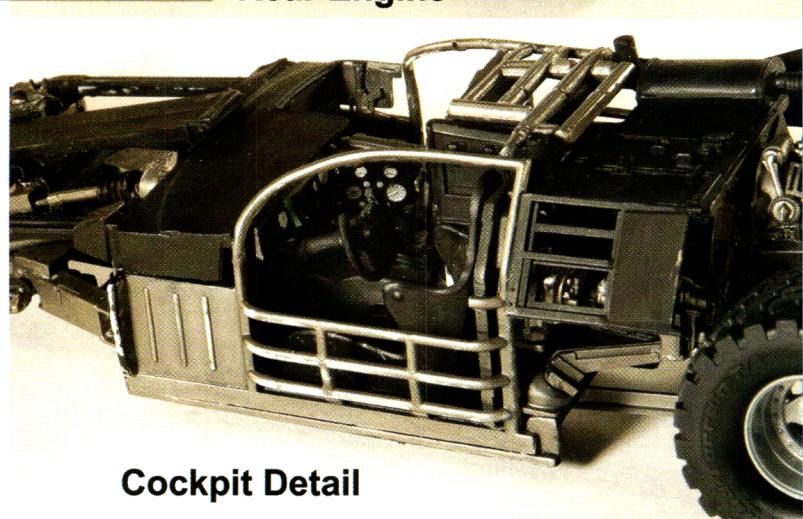
The total build-up time on this was approximately three weeks.



Rear Engine

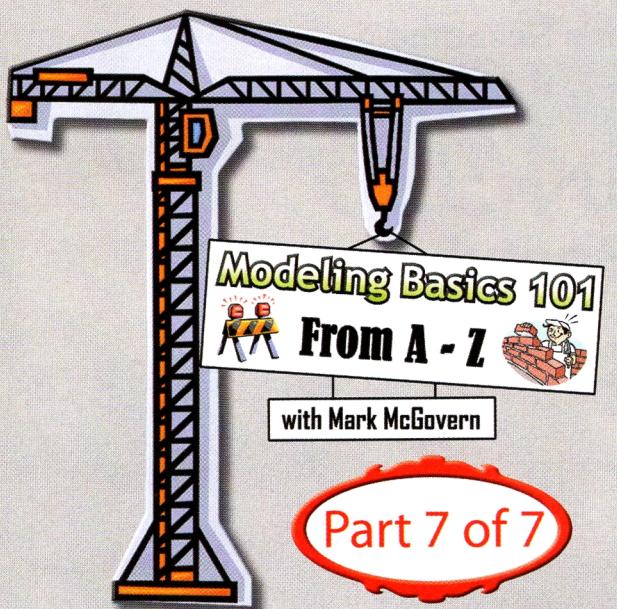


Weapons Bay



Cockpit Detail





The Big Finish!

At the end of Part 6 we left the figure of Robin, the Boy Wonder and the individual base elements painted and assembled. All ready to finish up, eh? Not quite - before we glue everything together, we need to apply some decals.

Fun Film Facts

We'll be discussing "waterslide" decals, as opposed to the "peel-and-stick" variety. The latter are made of paper or plastic and are designed for younger modelers. These pressure-sensitive decals are usually too thick to create a believable appearance on a model. Waterslide decals are much thinner.

Decals are images that have been printed onto a transparent, adhesive-backed carrier film, which in turn was coated onto a piece of backing paper. When the backing paper is moistened with water, the carrier film's adhesive activates. Once the adhesive has softened enough, the carrier film and the printed image can be slid off the paper and onto the surface of the model. If the decal has been applied properly it will look as though it had been painted on the model.

For Robin, I used decals to create the various instruments on the Control Panel Board (**photo 1**). The same procedures I used for applying these decals would hold for any others.

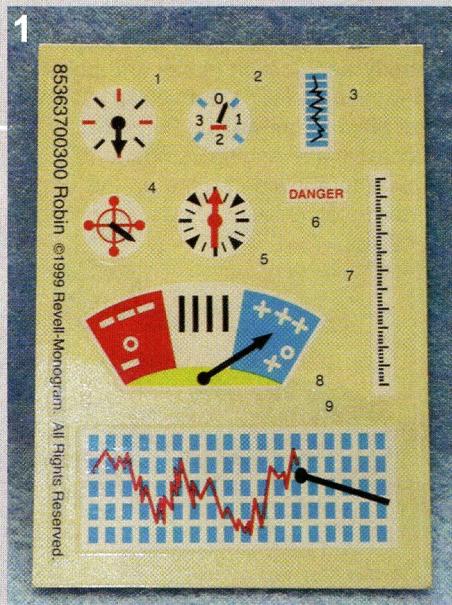
All decals have the requirement that they be applied to a clean, glossy surface. A finish looks flat because it's rough, with microscopic peaks and valleys in the surface of the paint. These diffuse reflected light and thus create the dull appearance. Any decal applied to a flat finish will only be resting on the tops of those peaks. This will cause "silvering" - a whitish appearance under the decal - which is the result of light being reflected through the decal film from the valleys beneath. But with a glossy finish, the decal film contacts the entire surface and there will be no silvering.

Once the decals have dried, they can be overcoated with a clear finish, which will seal and protect them. The finish of the clear coat - flat, satin, or gloss - will also help to integrate the decals with the surrounding paint.

Dial D For Decals

Most of the time, decals are pretty translucent; the image that looked bright on the backing paper may become much darker when applied over a dark surface. To keep the image looking bright, often it is necessary to provide a light background over which the decal is to be applied.

Knowing this, I took steps to prepare the areas of the Control Panel Board that would receive the decals. First, I removed some of the dark paint that had gotten



Top photo: Robin done at last!

Photo 1: Here are the kit decals - nice, but...

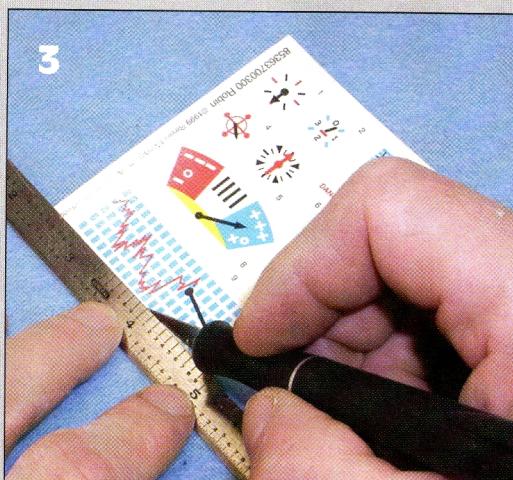
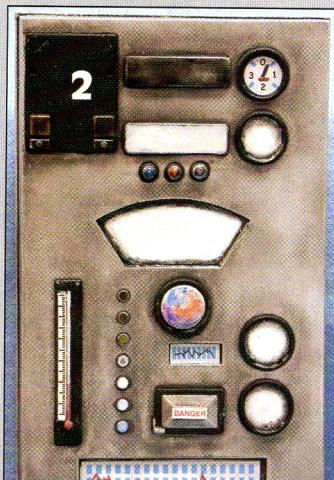


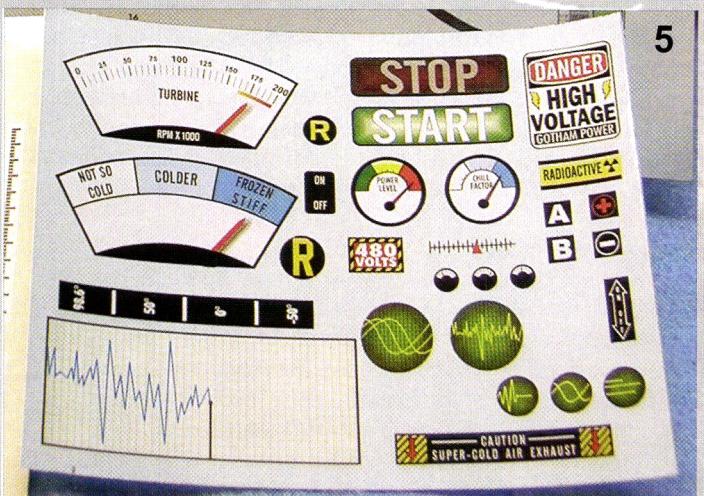
Photo 2: White backgrounds ready for the decals. **Photo 3:** Go easy when cutting the decal off the sheet. **Photo 4:** A selection of decal solvents and setting solutions.

onto the instrument faces where the decals were to go by swabbing these areas with a brush dipped in some thinner. This left the white plastic exposed in the center of each area, providing the light background I wanted for the decals. (I took advantage of the white plastic, but a white background on a dark-painted surface can be achieved in other ways. The area where the decals will go could be undercoated with white paint, or a piece of plain white decal film which has been cut to the same shape as the overlying decal could be applied to the appropriate area.)

You'll notice that the instruments weren't completely cleaned off - I left some black paint around the edges (**photo 2**). The black dulled the decals' brightness around the edges, to suggest that the instruments were "illuminated." Also, as the decals didn't fit their locations on the plastic part precisely, the black paint helped camouflage the black-edged decals. That made them look like they fit better than they really did!

Next, each of the areas where the decals were to go were given a coat of Future Acrylic Floor Polish to impart the gloss surface I would need for the best adhesion of the decal film. For this model I could brush the Future inside the raised rims of the instruments, but with a large, flat surface - such as a spaceship's hull - the Future should be applied over the entire model. Otherwise, the un-Futured areas might show through the finish clear coats. The Future needs to be allowed to cure

Photo 5: ...The JTGraphics replacement decals are better! **Photo 6:** Robin, assembled out-of-the-box.

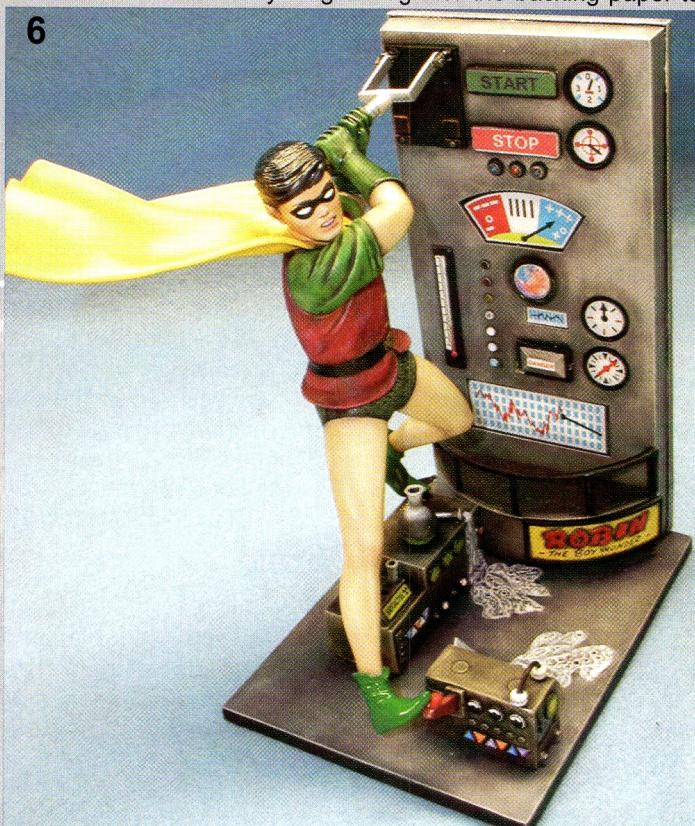


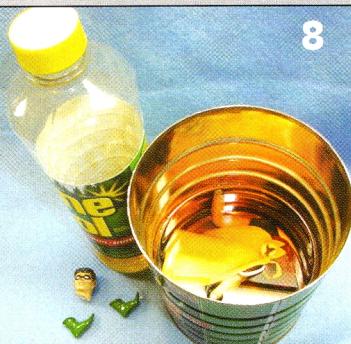
thoroughly - eight hours or so - before the decals are applied.

Cut and Paste

The application of decals began with my carefully cutting the area of the backing paper away that contained the decal I wanted to use. Some decals are printed over a solid layer of clear carrier film; with others, only a little of this film extends beyond the printed image and over the backing paper. Either way, it's best to remove the carrier film by carefully trimming around the boundaries of the color image with a new hobby knife blade. I didn't have to cut through the backing paper - it was enough just to lightly score around the image (**photo 3**).

To activate the decal's adhesive, I dipped it in warm water contained in a yogurt cup (as I've mentioned earlier in this series, these cups are handy for a multitude of tasks). Holding the decal with a pair of tweezers, I immersed it into the water for a few seconds - only long enough for the backing paper to





be thoroughly soaked. Then I removed the decal and let it sit on a paper towel. It took thirty seconds or more for the decal to come free from the backing paper. I didn't try to force it to come off, which would have risked tearing the decal.

When the decal slid easily on the paper I picked the backing paper up with my tweezers, held it over the spot on the model where the decal was to go, then slid it off the paper with a moistened paintbrush. I resisted the urge to try moving the decal around with my fingers, as I have learned from painful experience that the decal would stick to me far better than the plastic. Why they do that, I don't know...they just do.

The moist brush helped get the decal in its final position with a little prodding and poking; I did as little of that as I could. Then I squeezed out any air bubbles trapped beneath the decal with a moist paper towel. Once the decals were all in place I allowed them to dry thoroughly before handling the model again.

Settle Down!

The surfaces on which I applied Robin's decals were all quite flat. But sometimes it's necessary to apply decals to a more textured surface, such as one with raised rivets. Even the relatively thin film of the decal won't be able to conform to such features. It will "tent" over them, and look like a decal instead of a painted marking.

A decal solvent is needed to deal with this situation; Solvaset is one such material. As its name implies, this liquid actually dissolves the decal film and softens it so that the decal conforms to the raised details. The result is a marking that looks like it had been painted onto the surface.

A word of warning - there are many of these decal solvents, and many different brands of decals. The compatibility of the solvent with the model's decals should be tested if there is any uncertainty. Apply the solvent to a decal that won't be used or on a registration mark on the sheet - anything other than a major marking that the solution could potentially ruin.

The same goes for decal setting solutions. Unlike the solvents, these liquids improve the adhesion of the decals to the model surface. Setting solutions are not the same as solvents, so read the labels of these materials before you buy them. Most hobby stores carry these items (photo 4). I used a setting solution to help get Robin's chest insignia to stick.

To Kit Decal Or Not To Kit Decal

"Huh? What chest insignia?" you may ask, because the kit decals don't include that item. Well, back in Part 4 of this series, I showed how it was possible to reduce the decal sheet that came with the kit in order to use the large dial decals for the Control Panel Board to jazz up the small dials on the Electronic Boxes. The plan was to cut out the reduced artwork and glue the paper dials onto the boxes; I intended to create

Photo 7: A lineup of paint removing materials.

Photo 8: Don't try taking a bath in Pine Sol at home, kids!

Robin's insignia on my computer, then apply it the same way.

That was before I happened across the JTGraphics set of replacement decals for the Robin kit (photo 5). The set provides all the graphics needed for the Electronics Boxes, the Control Panel Board, Robin's chest insignia and even several alternative images. The graphics themselves have much more depth than the cartoony kit images. I was happy to use the JT Graphics decals rather than pasting reduced paper images onto the model. One of the great developments in our hobby has been the rise of these "aftermarket" manufacturers, who provide parts and decals that can improve a model with little effort and low cost.

Once the decals had all dried I removed any stray traces of adhesive or setting solutions with a moist cotton swab (sometimes this requires rubbing alcohol rather than water, but take care that the alcohol doesn't react with the decals or adjoining paint). I brushed more gloss finish over the decals, to seal them and suggest that the instrument faces were under glass.

Can This Be The End For The Boy Wonder?

Final assembly was pretty straightforward, thanks to the well-defined locators sculpted into the base. Because of them I could use good old tube glue, which provided all the strength I needed. The slower-setting tube glue also gave me extra time to adjust the position of Robin's feet on the Electrical Boxes and the ends of the switch in his hands to the Control Panel Board. At last the model was done (photo 6)! Well, pretty much...

If At First You Don't Succeed...

Webster's Dictionary defines plastic as "capable of being molded." To me, that means a model can be worked and reworked until it comes out just as the builder wants. Although I've tried to demonstrate the best ways to build styrene models in this series, I think I should also offer a few techniques for remedying things when they go wrong.

I wasn't completely happy with my paint job on Robin; I felt his shirt didn't come out as well as it might have. The wash I applied to the vest and sleeves areas was way too dark, and it didn't help that I've had trouble using Testors enamels for dry-brushing light reds over darker ones in the past. Plus I learned too late that I was using "Insignia White," which is a semigloss paint, instead of flat white when I was mixing the highlight colors for the shirt. That made the drybrushing I did on the whole shirt look pretty harsh. Therefore I decided to disassemble the figure, remove the unsatisfactory paint, and begin anew.

Off With His Head, etc.!

Knowing that I would be taking the figure apart after I'd photographed the "finished" model, I deliberately kept the tube glue I applied to Robin at a minimum. That made it easy to gently pop the various assemblies apart. This can often be done with a built-up kit, which is sometimes the only form in which a collector can acquire a rare, out-of-production model.

With some build-ups you will encounter heavier glue joints (particularly, as it always seems, in places where there's a lot

of important detail you don't want to lose). Then it may be necessary to weaken the joint by cutting into it with a hobby knife, making the glue brittle by placing the model in the refrigerator for a few hours, or applying a solvent such as lacquer thinner to the problem area. Each specific problem will require a different solution - but caution and patience will always be necessary to get those assemblies apart. Still, you may end up having to accept the assemblies as they are and work around them, or be willing to repair some damage to the model if you can't coax the joints apart any other way.

Bath Time For Robin

Many materials will remove hobby paint. Some common removers are Pine Sol or similar household cleaner concentrates (but not the citrus formulations, which may attack a kit's plastic, as fellow modeler Charlie Smith has warned me), Castrol Super Clean Cleaner - Degreaser, Easy-Off Fume Free Oven Cleaner and Poly S E-Z Lift Off (photo 7).

I have listed these removers in increasing order of harshness with regard to their effect on the model itself. For example, I have found that prolonged exposure to the Poly S product can actually damage thin plastic. Remember, too, that these materials can dissolve model paints, so think what they can do to you! The seemingly innocuous household cleaners are concentrates after all, and can damage your skin. It's always a good idea to protect yourself with rubber gloves, a respirator and goggles when handling these materials.

The procedure for removing paint from a model part or assembly is pretty much the same for most of the materials listed above. A plastic bag or covered container like a Tupperware bowl is used to keep the remover from drying out as it loosens the model paint. The remover is sprayed or brushed onto the model, and then the container is sealed. When using the liquid detergents or Castrol cleaner, the model can be submerged in the fluid, which, by the way, is reusable (photo 8).

Let a few hours pass for the agent to do its work; you can test the progress by scraping with a brush handle to see whether the paint has softened. The shorter the amount of time the remover is on the model the better. Otherwise you might find that the remover has attacked a delicate glue joint. Removers may also take off any putty work you did along with the paint. In that case you'll have no recourse but to reapply the putty, let it harden and sand it as you did the first time around.

When the paint is sufficiently loose it can be removed by scrubbing under running water with an old toothbrush. Stubborn spots may require a second application of remover if the area is very detailed. If the paint is sticking to a flat area it can simply be sanded off. Take care that the loosened paint doesn't clog your drains.

Mr. Murphy Attacks!

In plastic modeling as in life, if something can go wrong, it often will. I repainted Robin's arms and torso to my satisfaction. But when I tried to reattach Robin's arms to his body, I discovered that I had some major gaps; you could actually see light coming through them. I didn't want to have to putty the gaps,

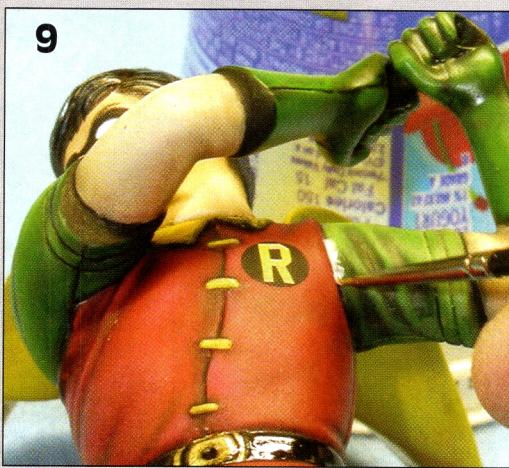


Photo 9: White glue to the rescue!

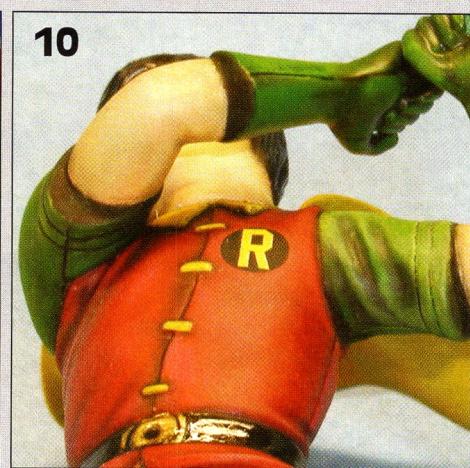


Photo 10: The filled and painted joints.

sand the putty, repaint the damaged finish, etc. So, given that the gaps fell where seams would naturally occur at the joins of Robin's sleeves to his vest, I tried something else.

I applied several layers of white glue to the problem areas (photo 9). Before the glue could dry, I smoothed its edges using a brush moistened with water. That way, a ridge of dried glue wouldn't form and spoil the smooth appearance of the adjoining areas. Once the gaps were filled, I painted them with acrylic flat black model paint, which I knew wouldn't affect the underlying glue or surrounding oil-based finish. This allowed me to fade the edges of the black paint with water for a natural appearance. After a little touch-up drybrushing with red and green, the gaps were pretty well hidden (photo 10).

Another problem arose with the nameplate: I sprayed too much flat sealer on it. The clear coat - Krylon's - actually attacked the plastic, imparting a "crackle" effect (which, for some applications, might not be a bad thing). I stripped the paint off the part and got to work.

I lightly sanded the nameplate frame and the letters that spell out "ROBIN" to smooth them; I decided to just live with the crackled texture on the background. The molding of the lettering was a little shallow to begin with and much more so after the sanding. I used Aves epoxy putty to raise the level of the lettering (photo 11). After the putty had set and been sanded a bit I was able to repaint the nameplate.

"To The Batshelf, Robin!"

Robin was built out of the box for the purpose of illustrating the series, but afterward I made some alterations to the finished base. I couldn't see how any scientist, no matter how criminal or deranged, could leave laboratory equipment laying around for masked crimefighters to step on. So I scratchbuilt a table from styrene sheet and angle stock to support the large Electrical Box. The smaller one, with a styrene bottom and power cord added to it, stayed on the floor, albeit at a precarious angle.

The removal of the Electronic Box locators and other items from the kit floor left it pretty well chewed up. I also enlarged the floor part with a piece of foamcore board. The surgery was covered with a piece of sheet plastic (photo 12). A new support for Robin's left foot was made from a dishwashing detergent bottle cap with styrene, Styrofoam and metal details added. Clear lenses, taken from various sizes of "squiggle eyes" for dolls, were cemented over the dials to represent glass covers. The completed model was epoxied to a stained and clear-coated wooden craft plaque (photo 13).

• Robin...Continued from page 55 •

These changes really go beyond the basic techniques that this series was meant to illustrate (photo 14). But I mention them to emphasize the fact that you can build your model any way you want. That you can express yourself through your unique rendition of a mass-produced model kit, I truly believe, is one of the aspects of our hobby that elevates it to the level of Art.

Yeah, But What If -?

There is much more to the process of styrene model kit building than I've been able to relate in this series.

I'd like to thank Fred DeRuvo for allowing me to share with you the fun and fulfillment I've gotten from over forty years of plastic modeling. I hope that "Modeling Basics 101" - and Modeler's Resource as a whole - will help you to enjoy the hobby as much as I have.

JT Graphics replacement decals for Robin, the Boy Wonder (Revell-Monogram kit #85-3637): The decals are available for \$10.00 (shipping is free if inside USA or Canada). Make your check or Money Order payable to **Jeffrey Waclawski, 157 Hampshire Road, Baltimore, MD 21221 USA.**

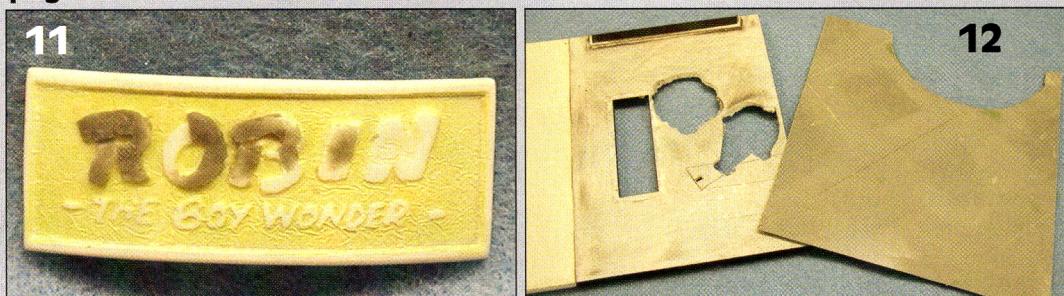


Photo 11: Aves restores nameplate lettering. **Photo 12:** Plastic surgery for the kit floor.

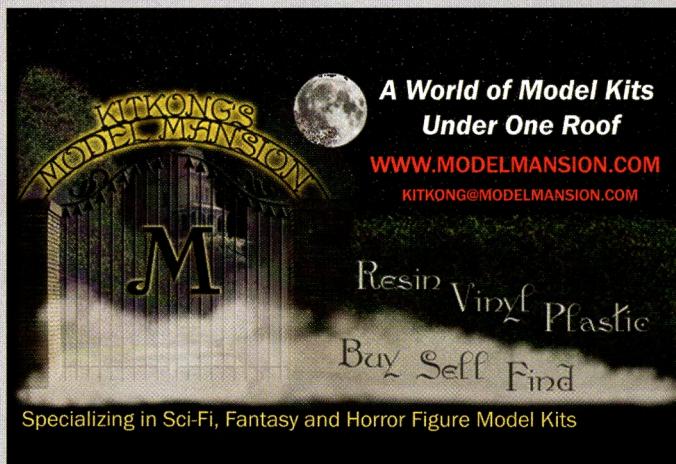


Photo 13: Scratchbuilt add-ons improve the base, and another angle of the finished Robin kit!

Making Marble the Easy Way!



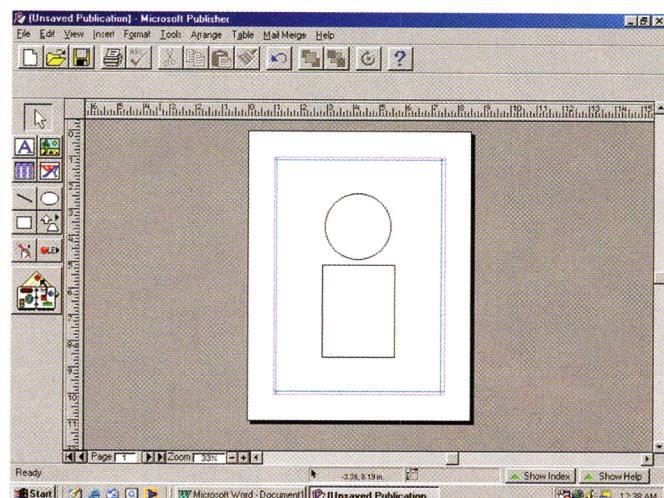
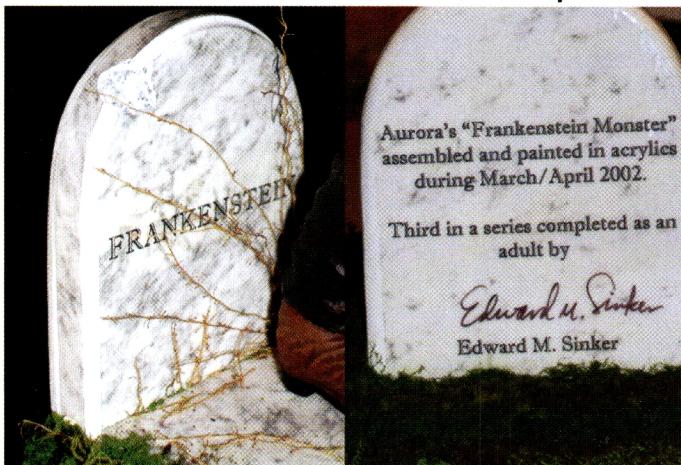
With **EDWARD M. SINKER**
Photos By **Maria COPPERWHEAT**

I am one of the newer guys in the hobby. Not unlike many of us, I built the old Aurora™ monster models in the 60s with my dad and had not touched a model kit since then. Then one day, I happened upon the reissues of the Aurora kits at a local toy store. My dad had died in 1984 and it was the strangest thing seeing those kits again. I felt as if my dad were with me all over again. So of course, I bought all the reissues I could find.

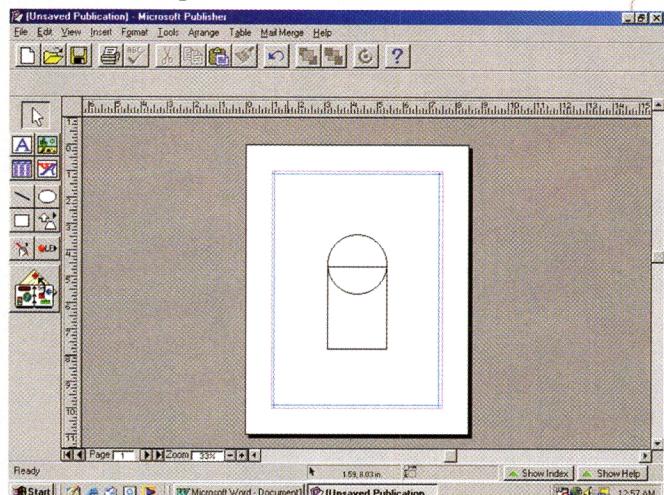
The rest, as they say, is history. I was hooked and this time, I think permanently. I began to feverishly scour the internet and was amazed to find terms like "drybrush," "airbrush" and "washes" and that there was this new "acrylic" paint on the market. I was equally impressed with the number of kind and generous hobbyists who had created helpful advisory sites; their assistance was and remains invaluable. Fortunately, I was directed to Modeler's Resource and immediately bought up all available back issues; the best investment any model enthusiast can possibly make.

As I was gearing up to paint the Polar Lights® Frankenstein, I found an outstanding completed model on one of the internet sites. Not only was the figure painted in outstanding detail and style, but the gravestone marker had somehow been "marbleized." It looked fantastic and, as I was intent on duplicating this feat, I set out on the internet inquiring from numerous hobbyists as to how it might

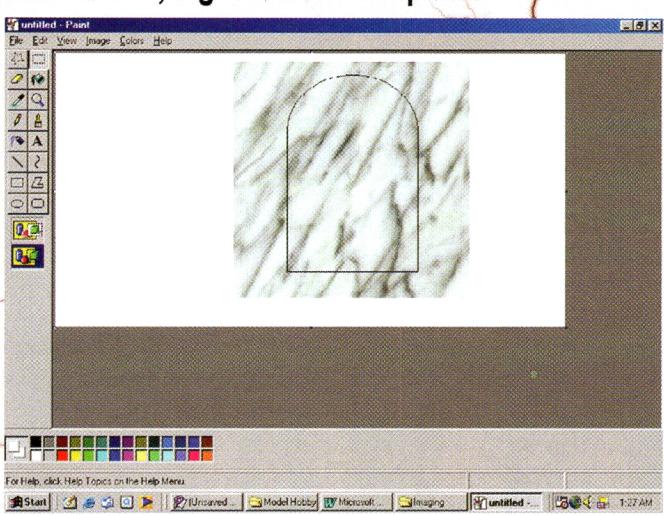
The tombstone - front and back - is complete!



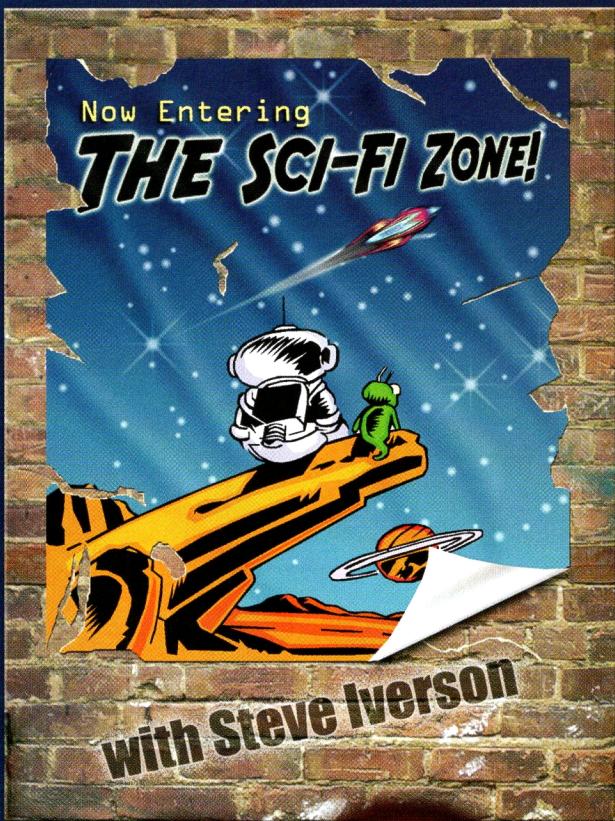
Frank's gravestone template begins with a circle and a rectangle.



Just lower the circle onto the rectangle as shown and VOILA!, a gravestone template!



The next step is to find a "fill" consisting of a suitable marble texture (try the Internet).



MODELING IN TIME AND SPACE

- A brief look at Doctor Who models -

With such a long history on television, you would expect Doctor Who to be well represented in the modeling hobby. With a diverse range of aliens and monsters, the series provides plenty of subjects for figure models. Over the years there have been plenty of Dalek toys, Time Lord action figures, Doctor Who games, and even Dalek cookie jars and salt and pepper shakers. But there have been very few model kits.

One of the earliest models was produced by the Doctor Who Fan Club of America in the mid-eighties and was widely available at science fiction conventions. This kit was a 10-inch balsa wood and cardboard model of the TARDIS and surprisingly, this was a nice little kit. This kit is almost impossible to find these days. (For those of you that are wondering, TARDIS is short for Time and Relative Dimensions in Space.)

With the rise of the garage kit industry in the eighties, Doctor Who models were inevitable. Stuart Evans produced a series of garage kits under the brand name Sevans Models. Evans raised the bar on his product when he actually obtained a license from the BBC to make Doctor Who kits. The Sevans kits were large, 1:5 scale and made from vacuform plastic, resin and other materials. The subjects included favorite villains like the Daleks,

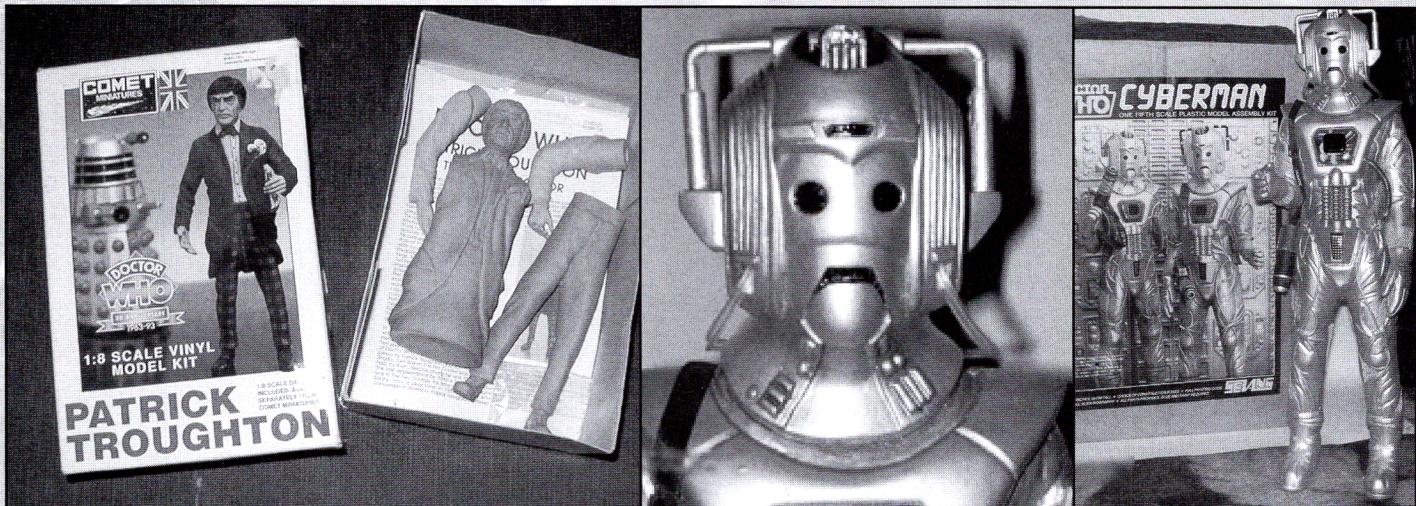


Above: Box art for the Sevans Models kits from England; Comet Miniatures box art for one of their Dalek kits; The popular television Dalek model kit from Comet Miniatures. Model built by Steve Iverson.

Cybermen and Ice Warriors. There were also kits of the TARDIS, the Doctor's robotic companion K-9 and Davros, the creator of the Daleks. Sevans Models were distributed in the US as well as the UK and frequently are found on eBay.

Comet Miniatures, the big science fiction model retailer in England, also produced a line of officially licensed model kits in the mid-eighties. Comet made two injection molded styrene kits of the Daleks, essentially the same kit with minor variations. These were reasonably priced, easy to build and accurate. In 1993, Comet also produced vinyl figure kits of the Doctor – Troughton, Pertwee and Tom Baker. All of the Comet Miniatures are out of production, but can often be found on eBay. The Pertwee and Baker figures are harder to locate.

A company called Reshape has been producing 1:8 scale Dalek models utilizing styrene parts from the Comet Dalek kits along with new resin parts. The kits include



Left: The second Doctor vinyl kit from Comet Miniatures. Middle and Right: The Sevans Models Cyberman as built by Richard Piper. Photos courtesy of Richard Piper.

Dalek variations such as the Emperor Dalek and the Gunner Dalek from the TV series and a different Emperor Dalek from the sixties Dalek comic strip. These are available through Comet Miniatures.

And if you keep your eyes open at model shows or on eBay, you may see a number of other garage kits popping up. I've recently seen a nicely done Tom Baker bust and 1:8 scale resin figures of a Sea Devil, a Troughton-era Cyberman, Davros and a Sontaron. Like many garage kits, it is not clear who is producing these or where they can be found!

Special thanks to Richard Piper and Barry

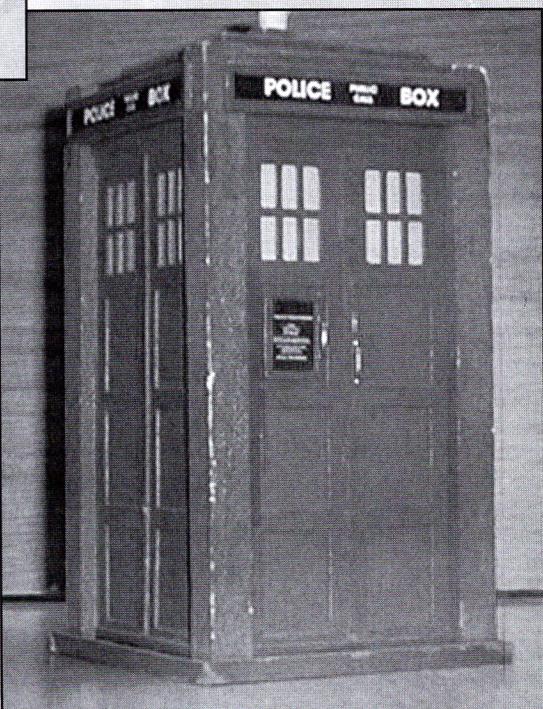
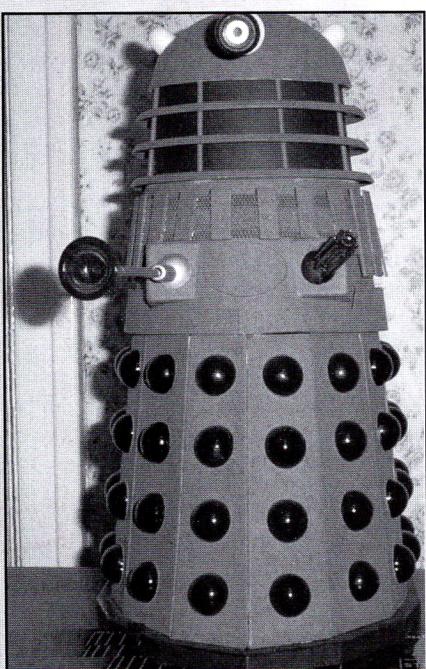
Below Left: The Dalek kit from Sevans Models and build by Richard Piper. Photo courtesy of Richard Piper.

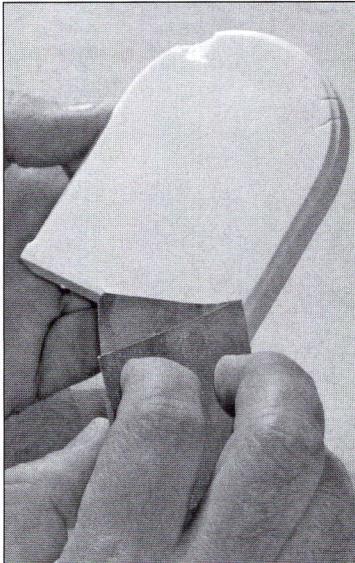
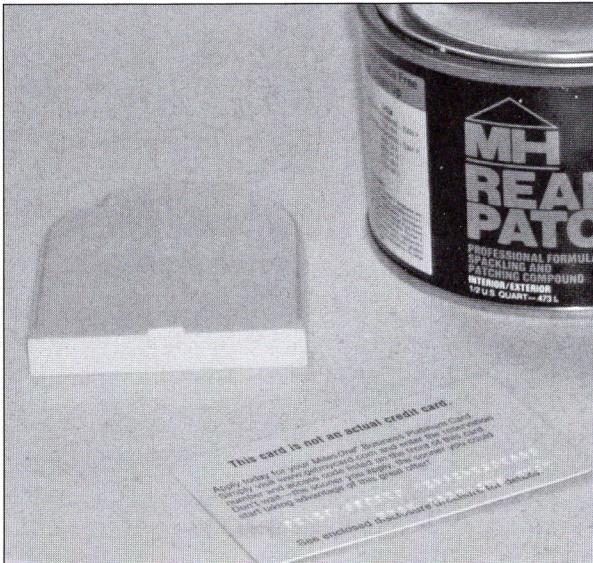
Yoner for the use of their photos in this article.



Left and Below Middle: Davros, the leader and creator of the Daleks. This is the Sevans Models kit built by Richard Piper. Photo courtesy of Richard Piper.

Below Right: The obscure TARDIS model from the Doctor Who Fan Club of America and built by Barry Yoner. Photo courtesy of Barry Yoner.





From Left: The process begins by filling in the name "Frankenstein" on the tombstone, then sanding smooth. Next, move to the computer. You'll need clear film to print your image on (right photo).

have been accomplished. After running into numerous dead ends, I finally found one hobbyist who explained that the stone was most likely first painted white and then tones of black and gray were subsequently applied with a feather.

My heart sank...a feather!! I had had enough trouble painting with a brush; how could I possibly paint with a feather?! As I was determined to marbleize Frank's stone, I got the feather and proceeded as best I could. The results were disastrous! Instead of a marble stone, the stone looked as if vandals had entered the cemetery and defaced the white gravestone with tar-filled squirt guns. Where's Dad when you need him? If the thought of painting with a feather does not tickle your fancy, as it did not mine, then read on!

Consequently, I now was faced with two choices: either give up or find another method of creating the effect. To me, giving up means just that - giving up completely, getting rid of all of the models only to face the grim, but true reality that you will never be worthy to even wash Jim Capone's brushes. Fortunately however, I chose to persevere.

I think it was Ben Franklin who once said that laziness is the father of invention. If this is so, then lack of true artistic talent must be its mother. In any event, I came upon a method which I believe to be truly unique and truly my own. If I am incorrect in this assumption, I will stand corrected as the neophyte that I am and apologize for this presumption.

"Marbleizing" 101 Made Easy

I will describe the process as it would apply to Polar Lights' Frankenstein gravestone. The first thing to do is to remove the imprinted name "Frankenstein" on the stone! Trust me on this one! I filled it with a very thin coat of Ready Patch™ spackling and patch compound and lightly sanded it to a smooth finish with an ultra fine sandpaper. If the indented letters are not covered and the resulting surface is not smooth after a first coat and sanding, then apply a thin second coat and sand gently again. Spray paint with a sandable white primer to a very smooth finish. Sand the final primer coat very lightly to just rough it up a bit for the eventual final application of clear acrylic paint, as described a bit later on.

Grab yourself a computer and find some pictures of marble texture on the internet. A lot of graphic software on the market already includes an entire array of various textures and marble is usually one of them. Some commercial sites I have found helpful

can be found at the following locations on the Internet:
<http://www.agmgranite.com/samples.htm>
<http://bermar.interfree.it/marble.htm>
http://www.globalstone.net/SAMPLEPAGES/Marble_Samples.htm
<http://www.craigbakermarble.com/marbleCLRS.htm>

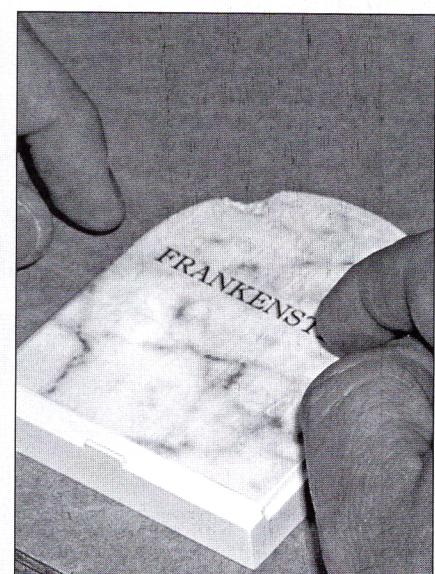
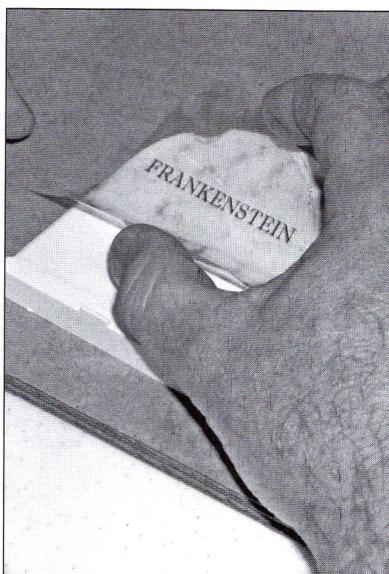
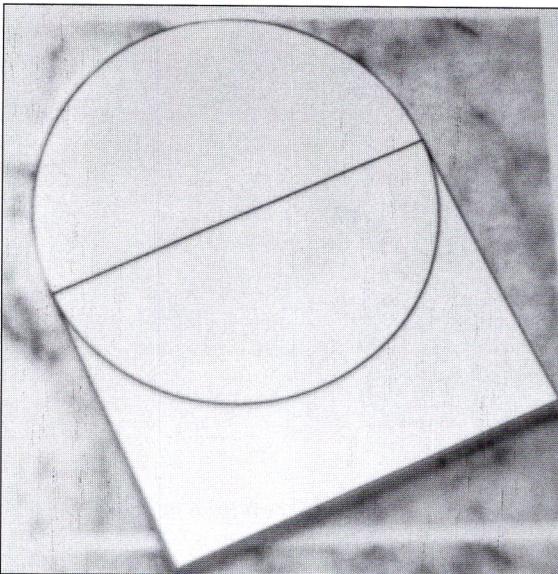
Download the texture image of the marble. Make certain you have downloaded enough of the marble texture to cover the entire area of the template to be created in the next step, which is basically a paper reproduction of the headstone.

Either with the computer or freehand, create a template of the front portion of the gravestone on a heavy coverstock paper. This can be accomplished easily on a program such as Microsoft® Publisher by simply combining a circle and a rectangle. The height of the stone is 3 inches, as you will leave about a quarter of an inch of the front stone untempled, as this is where the base of the grave glues into the head stone. The width of the stone is an exact 2.5 inches; just combine the rectangle and circle until the form takes the exact shape of Frank's head stone. Print the image onto the heavy cardstock paper and carefully cut it out.

Now go back to your marble texture and display it on your computer in whatever image rendering software you prefer. Next, you will create a text box with the name "Frankenstein" in it for superimposition over the marble texture. A good font to use for this would be "Imprint Shadow" size 17. This font creates a three-dimensional stone cut look into the "marble". Set the "Frankenstein" name somewhere in the upper center of the marble texture; use your template as a guide as to exactly where to print the name. Save this image to your computer.

Go to your local office supply store and purchase some computer-printable transparency film. These sheets resemble a thin, clear sheet of plastic like the ones we used for our high school book report covers and are available in both ink-jet and laser printer versions. Load the sheets and transfer the downloaded marble texture image with the "Frankenstein" name to the transparency sheets. Make certain that the rough side, the side to be printed on, is inserted correctly. Follow instructions that accompany the sheet. Print the transparency.

You will use the template to cut the transparency to the exact shape of the headstone. A couple of methods are possible. One is to trace the template onto the transparency, but this method requires exacting surgical-type cutting to remove all tracing lines from the transparency. An easier method I have found is to sim-



From Left: The hard-copy template of the tombstone is created. Printing the image directly onto clear film, then applying it to the front and rear of the tombstone creates a realistic image of marble.

ply tape the entire template to the back of the transparency, using the rectangular upper line of the template as a guide as to where "Frankenstein" should appear. Simply cut the image carefully along the template and it will be the exact shape of Frank's stone. No need to worry about unsightly tracing lines that would otherwise remain with the first method. Place the transparency over the stone and trace and cut out the upper left "damaged" area to the stone, as the undamaged "marble" will be a true-to-life shiny finish, while the "damaged" area will not.

You do not need to fool with templates for the edge of the stone, as it is a perfect 5/16" strip of about 8 or so inches in length. On your computer, superimpose a 5/16" x 8" rectangular strip over the marble texture, print both together onto the transparency, and carefully cut along the straight lines. Measure and do the same for the two tiny grave markers, being careful to cut out any areas of stone "damage" that should not be shiny. Generously paint one side of the stone at a time, since acrylic dries quickly, with a clear coat. I am using Tamiya Clear X-22, but any quality clear paint will suffice. Simply lay your pre-cut, marbleized transparency sheet over the painted side of the stone and let dry.

Two important things to keep in mind at this point: (1) avoid getting any excess clear coat on the front of the transparency film, as this will dull your image and, as I said, marble is supposed to have a shiny surface appearance; and (2) bend the film in the center inwards towards the stone as you are laying it down so that no air bubbles get caught underneath. If a bubble or two does get trapped, just apply slight pressure to the film to direct the bubbles towards the edges of the film where they can escape.

As I said, I am no Jim Capone, but I have to believe that even he would take a second look at Frank's stone. Not only is the finished product "good," I dare say it is near "perfect," even better than the internet's feather-painted stone which had originally inspired me. I guarantee that you will be more than satisfied with the finished results. Remember, marble is not just for grave-stones; it can effectively be used for bases as well. With the introduction of balsa foam, the possibilities are only limited by one's imagination.

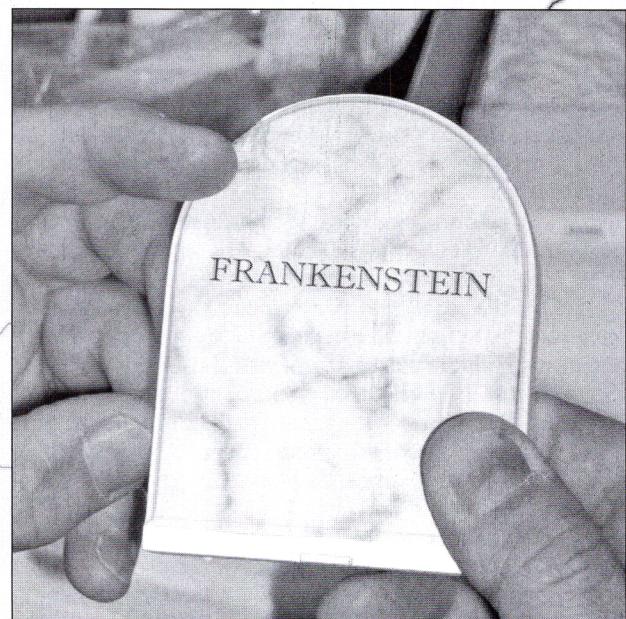
Marbleization is not the only effect that can be recreated with the transparency film—it is also great for recreating that high gloss, varnished woodwork effect. Apply varnish to unfinished wood and just overlay a clear sheet. I recently created an indoor movie theatre diorama for my miniature Universal Monsters™ fig-

ures. I needed to duplicate a paneled and varnished wood floor. I simply created the "planks" to scale on the computer, complete with opposing "nail holes," and printed these to the transparency sheets. The sheets were applied as described above.

Even as a youngster, I was always puzzled by Aurora's never having completed the back of the gravestone, so I finished it off with Balsa wood and imprinted a lasting memorial to myself and signed the original, thinking that maybe someday, a grandchild could remember his old granddad by this model (see photo on the first page of this article).

The above is a relatively inexpensive method that enables the hobbyist to achieve superior and outstanding results. Have to run...Fred DeRuvo is on the other line...says Jim Capone is looking for someone to clean his brushes. This could be just the opportunity I've been looking for! Best of luck in your hobby endeavors!

MR



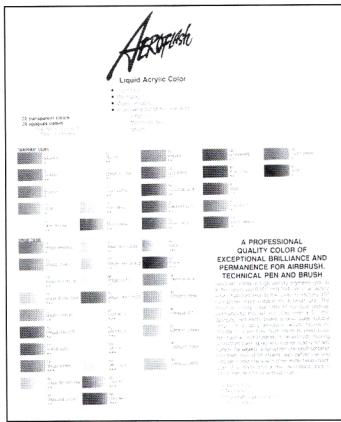
Goodies & Gadgets

Holbein AeroFlash Paints

These paints should be in your model-building arsenal. In fact, the more you have to choose from, the better off you'll be. Sure, you'll probably get to the point of deciding which one brand of paints you like the best, but you'll never know until you try the paints out.

HK Holbein is an American/Canadian Importer of Fine Artist & Designer Materials manufactured by the Japanese Company of HOLBEIN. This company makes quite a full line of artist materials besides paints, including air brushes, paper products, painting knives, brushes and more.

The Aeroflash line of paint is made up of Transparents as well as Opaques, with a full spectrum of color that allows you to choose the best color for your particular project. Aeroflash contains high density pigments ground to fine-grain size (0.001 to 0.004mm) in an acrylic resin manufactured to the uniform viscosity (50 centipoises) most suitable for airbrush use. The result is a



deep clear color of non-toxic archival permanence that will not clog even a 0.1mm aperture.

Aeroflash utilizes a pure water soluble acryl, not an acryl emulsion, which insures no change in color tone from liquid to dried color. Aeroflash will not separate in the airbrush, insuring a constant even spray, and it dries readily on any surface. Packaged in a convenient one-touch container.

Aeroflash should be shaken well before use and may be mixed freely with other water-base colors. We've used these before and highlighted them as well in a number of articles from the past. They really need no thinning at all as you'll find that they are ready to go right from the bottle.

For further product details and availability, see your local retailer or contact HK HOLBEIN Customer Service at 1-800-682-6686 or 1-888-HOLBEIN to locate a retailer near you.

You may also simply e-mail them at holbeinhk@aol.com. When doing so, please include your Name, Address, Phone & Email address, and we will get back to you as soon as possible.

Skin M.D. Elite

Yeah, I know what you're thinking...what in the heck is a bottle of skin lotion doin' in the pages of a modeling magazine?! Excellent question. The truth of the matter is that we guys have our hands in all kinds of places and some of those places are filled with chemicals that do all kinds of damage to our skin. I know, we're loathe to admit it, but just stop and take a look at your hands for a minute. Go ahead...look. I'll wait...

Did you get a good look? Wonderful. What'd ya see? Exactly. Rough, scaly, cracked skin. Now, that's fine, if you're an elephant, but we're not elephants and probably most of us have a significant other whose skin is like velvet. Do you think that significant other wants us to be touching the skin that they wear with the skin that we wear?! I think not.

So, with that in mind, what is a hobbyist supposed to do? Well, most of us feel that if we simply wash our hands with soap and then POSSIBLY (and I do mean "possibly") use some lotion every once in a while, then we'll be good to go. Not so, say the folks who created this.

Here's what else they have to say...Skin MD Elite is not your typical hand or body lotion. It is, in fact, a completely new category of product that looks like a lotion – but acts very differently on the skin. Most lotions only attempt to artificially add moisture



to the skin. Shielding lotions instead are designed to create an invisible, protective barrier that helps keep harmful chemicals out and keeps natural moisture in, letting Mother Nature provide the necessary healing to repair skin at its deepest levels.

"Your skin wasn't designed to deal with soap, with paints, solvents, adhesives and thousands of other everyday chemicals," explains Dr. Peter Helton, a board-certified dermatologist specializing in cosmetic dermatology. "Nearly everyone's skin is exposed to harmful chemicals on and off the job. That is why 'Shielding Lotions' are so important."

Unfortunately, traditional lotions have one basic goal - to simply make up for the moisture that our bodies are losing by adding an external source of moisture. Many paints, arts & crafts and an ever-increasing number of other chemicals are absorbed directly into your skin, causing skin disorders or just plain dry cracked skin. Also, when participating in other activities from fishing to cleaning, gardening to furniture restoration, or exposure to harsh weather, you are further drying and irritating your skin.

Skin MD Elite will be on display at most of the major arts & crafts and gift shows in 2005 and 2006. For more information call **800-540-4790** or visit www.skin-md-elite.com

Videos, DVDs & Kit-Related Media COMING TO YOUR...

Contributors this Issue:
Scott Marsh



LOTS of great stuff for this installment of the Small Screen and issue # 62 of Modeler's Resource. Some great box-sets, new titles, oldies-but-goodies, and at least one "baddie." So let's get started with what I'm guessing is probably the biggest DVD news of the year for many readers of Modeler's Resource.

Director Peter Jackson's period remake of the classic "King Kong" is the most highly anticipated blockbuster of the year and thankfully – and FINALLY – the long-anticipated DVD issue of Merian C. Cooper's 1933 fantasy masterpiece is due to hit store shelves from Warner Home Video on November 22nd! According to an article in The Hollywood Reporter, Peter Jackson is helping to produce bonus materials for the DVD debut of the 1933 original. Jackson is working on a new documentary, "RKO Production 601: The Making of Kong, the Eighth Wonder of the World," a two-hour, seven-part feature included in the two-disc "King Kong" set. "Fans of this film are going to go crazy; we've got everything but the kitchen sink on here," said George Feltenstein, the studio's senior VP of Warner's classic catalog. One part of the documentary focuses on the mysterious "spider pit" sequence deleted from the film before its theatrical premiere in New York and Los Angeles. "For years, there has always been speculation, does this footage exist, so we have a piece that actually explains what it was and we do a recreation of it," Feltenstein said. "For fans of the film, that's a big, important thing." In true Warner fashion, "King Kong" -- which has never before been available on DVD in the United States -- will arrive in stores in two configurations: a two-disc special edition and a two-disc collector's edition packaged in a collectable tin and including a 20-page reproduction of the original souvenir program, postcard reproductions of the original one sheets and a mail-in offer for a reproduction of a vintage 27-by-41-inch movie poster. Warner also will release a four-disc collector's set featuring the two-disc "King Kong" special edition along with "Son of Kong" and "Mighty Joe Young." In addition to the seven-part documentary, the "King Kong" DVD set includes such extras as a documentary on "Kong" director (and creator) Merian C. Cooper, a trailer gallery of Cooper's other films and a commentary from stop-motion animator Ray Harryhausen, actress Terry Moore ("Mighty Joe Young") and special effects master Ken Ralston ("Star Wars"). The breakdown goes like this:

- The King Kong: Two-Disc Special Edition will include the 104-minute restored and remastered B&W film on video in its original full frame, with Dolby Digital 2.0 mono audio and English, Spanish and French subtitles. Extras will include audio commentary (by Ray Harryhausen and Ken

Ralston, with Merian C. Cooper, Ernest B Schoedsack, Ruth Rose, Fay Wray and Robert Armstrong), the 2005 I'm Kong: The Exploits of Merian C. Cooper documentary, a gallery of trailers for other films by director Merian C. Cooper, the new RKO Production 601: The Making of King Kong, Eighth Wonder of The World documentary by Peter Jackson (featuring the following featurettes: The Origins of King Kong, Willis O'Brien and Creation, Cameras Roll on Kong, The Eighth Wonder, A Milestone in Visual Effects, Passion, Sound and Fury, The Mystery of The Lost Spider Pit Sequence and King Kong's Legacy) and Creation test footage (with commentary by Ray Harryhausen).

- The King Kong: Two-Disc Collector's Edition will include all of the above in limited tin packaging that also features a 20-page reproduction of the original 1933 souvenir program, King Kong original one-sheet reproduction postcards and a mail-in offer for a reproduction of a vintage theatrical poster.

- The King Kong Four-Disc Collector's Set will include the King Kong: Two Disc Collector's Edition along with Son of Kong and Mighty Joe Young. It will NOT include the extras in the Collector's Edition tin.

Also, Son of Kong and Mighty Joe Young will also be available separately (as will The Last Days of Pompeii, also by Kong directors Merian C. Cooper and Ernest B Schoedsack).

Son of Kong will include the 70-minute B&W film on video in the original full frame, with Dolby Digital mono audio and English, Spanish and French subtitles. Extras will include the theatrical trailer.

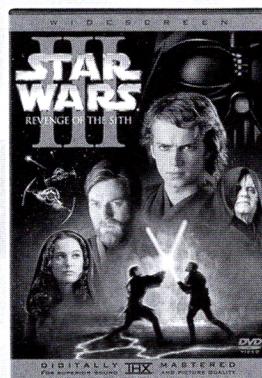
Mighty Joe Young will include the 94-minute B&W film on video in the original full frame, with Dolby Digital mono audio and English, Spanish and French subtitles. Extras will include audio commentary (by Ray Harryhausen, Ken Ralston and Terry Moore), 2 new featurettes (Ray Harryhausen and The Chioda Brothers and Ray Harryhausen and Mighty Joe Young) and the film's theatrical trailer.

Finally, The Last Days of Pompeii will include the 96-minute B&W film on video in the original full frame, with Dolby Digital mono audio and English, Spanish and French subtitles. There are no extras. All I can say is.... WOW!!!

Ending the most popular film epic in history, Star Wars: Episode III, Revenge of The Sith is easily the best of the new trilogy. OK, so that's not saying much, but it's a VAST improvement over the previous two. Picking up the action from Episode II, Attack of The Clones, Jedi Master Obi-Wan Kenobi (Ewan McGregor) and his apprentice, Anakin Skywalker (Hayden Christensen), pursue General Grievous into space after the droid has kidnapped Supreme Chancellor Palpatine (Ian McDiarmid). It's just the latest maneuver in the ongoing Clone Wars between the Republic and the Separatist forces led by former Jedi turned Sith Lord Count Dooku (Christopher Lee). On another front, Master Yoda (voiced by Frank Oz) leads the Republic's clone troops against a droid attack on the Wookie homeworld of Kashyyyk. All this is in the first half of Episode III, which feels a lot like Episodes I and II - which means CGI effects out the yin-yang, video-game dogfights in space, lightsaber duels ad nauseum, horrible romantic dialogue, and seemingly incompetent acting by otherwise capable actors. But then it gets better. Not a LOT better, but better.

After setting up characters and situations for the first two-and-a-half movies, Episode III FINALLY brings the story back to life. The Sith Lord in hiding unleashes his

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Small Screen...Continued from page 63 •

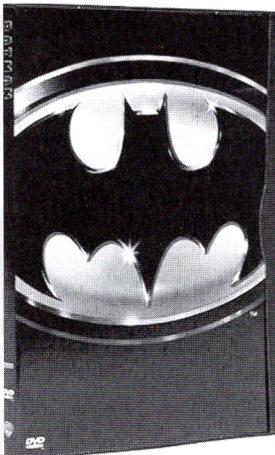
long-simmering plot to take over the Republic and an integral part of that plan is to turn Anakin away from the Jedi and toward the Dark Side of the Force. Unless you've been living under a rock the last 10 years, you know that Anakin will transform into Darth Vader and face an ultimate showdown with his mentor, but that doesn't matter. In fact, a great part of the fun is knowing where things will wind up but finding out how they'll get there. The end of this prequel trilogy also should inspire fans to want to see the original movies again, but this time not out of frustration at the new ones. Rather, because Episode III is a beginning as well as an end, it triggers fond memories as it ties up threads to the originals in tidy little ways. But best of all, for the first time since Return of The Jedi we actually CARE about what happens and whom it happens to – and that's what good storytelling is all about!

Star Wars Episode III, Revenge of The Sith will be available in both Widescreen and Full Screen as a Two-Disc Set from Twentieth Century Fox Home Video on November 1st. Audio will be available in Dolby Digital 5.1 EX and Dolby Digital Surround. Extras include a new full-length documentary produced by Lucasfilm Ltd. Two new featurettes: Explore The Prophecy of Anakin Skywalker as The Chosen One, as well as an in-depth look at the film's stunts and a 15-part collection of Lucasfilm's Web documentaries.

And timed to coincide with the success of "Batman Begins," Warner Home Video has announced the release of Batman: The Motion Picture Anthology 1989 – 1997 on October 18th. The box set will contain new 2-disc special editions of Batman, Batman Returns, Batman Forever and Batman & Robin (each 2-disc set will also be available separately). All four films will feature new digital anamorphic widescreen transfers with audio in both Dolby Digital 5.1 and DTS 5.1 surround sound. The box set will include more than 18 hours of new bonus material, including:

The Batman: Special Edition will include audio commentary by Tim Burton, 4 documentaries (some multi-part) including: On The Set With Bob Kane, Legends of The Dark Knight: The History of Batman, Shadows of The Bat: The Cinematic Saga of The Dark Knight (featuring Part 1 – The Road To Gotham City, Part 2 – The Gathering Storm and Part 3 – The Legend Reborn) and Beyond Batman (featuring Visualizing Gotham: The Production Design of Batman, Building The Batmobile, Those Wonderful Toys: The Props and Gadgets of Batman, Designing The Batsuit, From Jack to The Joker and Nocturnal Overtures: The Music of Batman), 3 Prince music videos (for Partyman, Batdance, and Scandalous), 2 profile galleries (The Heroes and Villians), Batman: The Complete Robin Storyboard Sequence featurette and the film's theatrical trailer.

And speaking of "dark," comics don't get any darker than the brilliant works of Frank Miller. Based on three of Miller's brutally graphic novels (The Hard Goodbye, The Big Fat Kill and That Yellow Bastard), Frank Miller's Sin City is unquestionably the most visually faithful comic-book-based movie ever made. Each shot looks like a panel from its source material and director Robert Rodriguez (who refers to it as a "translation" rather than an adaptation) resigned from the Directors Guild so that Miller could share a directing credit. Like the books, it's almost entirely in stark black and white with some occasional bursts of color (a woman's red lips, a villain's yellow face). The backgrounds are entirely digitally generated and perfectly capture Miller's nightmarish regurgitation of the classic Hollywood noirs of the 1940s and 1950s. In the first of three separate but loosely related stories, Marv (Mickey Rourke in a part he was born to play) tries to track down the killers of a woman who ended up dead in his bed. In the second story, Dwight's (Clive Owen) attempt to defend a woman from a brutal abuser goes horribly wrong and threatens to destroy the uneasy truce among the police, the mob and the hookers of Old Town. Finally, an aging cop on his last day on the job (Bruce Willis) rescues a young girl from a kidnapper, but is himself thrown in jail. Owen and Willis are good and the movie boasts a perfectly cast supporting roster including Michael Masden, Powers Boothe, Rutger Hauer, Jessica Alba, Jaime King, Brittany Murphy, Rosario Dawson, Benicio Del Toro, Elijah Wood, Nick Stahl, Michael Clarke Duncan, Devin Aoki, Carla Gugino and Josh Hartnett - but in my opinion, the singular reason to see this movie is Micky Rourke's performance as Marv. Rourke has always been an extremely physical actor and



here his physicality works perfectly through about 5 pounds of prosthetic makeup. He IS Marv – a relentless steamrolling avenger who is a twisted melding of David Lynch's The Elephant Man, Robert De Niro's Jake LaMotta, Kirk Douglas as Spartacus, and not a little bit of Rourke's own Henry Chinaski from the underrated "Barfly." If this movie doesn't bring Micky Rourke back the career he threw away - then it ain't gonna' happen.

There has been a lot of talk on the internet boards that Sin City's approach is the way all comic book adaptations should be done. I completely disagree. One thing to consider is this - the visual approach that Rodriguez has taken with Sin City will never be novel again. It has now been done. Number Two: Sin City is a movie based on graphic novels that are based on movies - it's very specific to the "film noir" genre of the 1940s and 50s - the B&W look, the narration, the dialogue - all are drawn straight from that very particular filmic source. While certain specific titles like Miller's "The Dark Knight Returns" share some of those noirish elements - most of the comic book subjects we would like to see made into films do not. I can't see Captain America or The Flash or Iron Man done in this style and I wouldn't want to either. I really enjoyed Sin City - it's a singular and innovative film. But its look is very particular to its original source material - "film noir" - filtered through Frank Miller's twisted brain and pen. Hopefully, Sin City will remain a singular film - and we won't see other directors misusing its starkly graphic technique on subject matter for which it is completely inappropriate. Frank Miller's Sin City is available from Dimension Home Video in Anamorphic Widescreen and Dolby 5.1 sound and is rated R for graphic violence and female nudity.

"It's a bird! It's a plane! It's Superman! Yes, it's Superman, strange visitor from another planet, with powers and abilities far beyond those of mortal men! Superman, who can change the course of mighty rivers, bend steel with his bare hands, and who, disguised as Clark Kent, mild-mannered reporter for a great metropolitan newspaper, fights a never-ending battle for truth, justice and the American way!" Anything but dark, The Adventures of Superman was television's first and most successful adaptation of the greatest comic book Superhero of them all. The half-hour series premiered on ABC on Feb 9, 1953 and ran for six full seasons – first in black & white and later in color, until it ended in 1957. It then went into syndication and has remained a perennial favorite for generations of fans through airings on local television and later through exposure on cable channels like TV Land. For kids growing up in the Fifties and Sixties, George Reeves WAS Superman! His portrayal of both Superman and alter-ego Clark Kent was charming and authoritative – and even if there was a bit of obvious padding in the suit - you really believed Reeves was The Man of Steel.

The special effects were primitive but effective. Reeves' flying effects consisted basically of two shots – Reeves would "leap out the window" by bouncing off a hidden springboard, sailing through a mocked-up window and landing gently – out of camera view – on a mattress placed on the other side. Making George Reeves appear to be in flight was also simply accomplished. He would lie on a glass table, which was invisible to the camera, with his arms and legs outstretched as if he were gliding. This scene was then matted over an aerial view of Metropolis (actually Los Angeles). One problem with this endlessly repeated shot was that it seems to have been framed right-to-left only. In the occasional episode where Superman was required by the particulars of the plot to fly left to right – the shot was simply reversed – and so was the S on Superman's cape! A good part of the prop department's budget was obviously spent on bendable rubber gun barrels and break away doors and walls. Another standard effects shot was Reeves standing sternly with hands on hips as the bad guys' animated bullets bounced off his chest.

The first season featured Phyllis Coates as Lois Lane - she would be replaced by Noel Neill in the later seasons. (Neill played Lois in the Superman movie serials.) The excellent ensemble cast was rounded out with John Hamilton as Perry White ("Don't call me chief!"), Jack Larson as Jimmy Olsen (Goleee, Mr. Kent!), and Robert Shayne as Police Inspector Henderson. This first season is highly regarded among fans of the show, and was much more gritty and realistic than subsequent seasons. Producer Bob Maxwell (who had produced Superman on

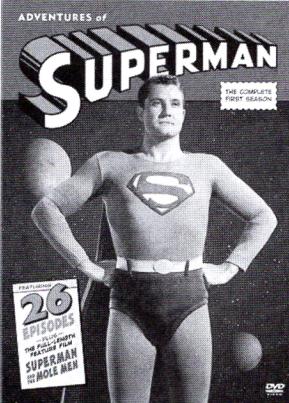
radio) viewed the show as an adult crime melodrama that should have just enough comic relief and heroics to keep the kids clamoring for the brand of breakfast cereal that sponsored the program. As a result, his 26 episodes of The Adventures of Superman were filled with corpses. National Comics, who had the copyright on Superman, ruled out this kind of rough stuff and brought in Producer Whitney Ellsworth for subsequent seasons. So the thugs became dis-dat- and-dose buffoons and Noel Neill introduced her less abrasive Lois.

Adventures of Superman - The Complete First Season is due from Warner Home Video on October 18th and includes all 26 episodes in glorious black and white on 5 separate discs.

A well appreciated addendum to the Universal Legacy Horror Collections of last year featuring Universal's classic monster films of the 30s and 40s is the brand new The Bela Lugosi Collection, due from Universal Studios on September 6th. For Lugosi fans, this DVD collection goes a long way toward documenting Lugosi's A-list feature work outside of the previously released vampire films but also serves to somewhat sadly chronicle Lugosi's decline as a box-office star. The disc features an early 30s film following his success in "Dracula" where he is the main star - Murders in the Rue Morgue (1932), two films which team him in a role of equal stature with his rival, Boris Karloff - The Black Cat (1934) and The Raven (1935), a film which exploited the marquee value of his name but gave him a more minor role The Invisible Ray (1937) and finally, a film which saw him slip into a rather demeaning supporting role - Black Friday (1940) beside his old equal, Karloff. Within eight years Lugosi had gone from full-fledged leading man to supporting actor. It must have been difficult for Lugosi to have Karloff continue to receive leading roles while he was reduced to small supporting roles in Karloff's films. The duo would work again in 1945 in RKO's "The Body Snatchers" where Lugosi again played a minor role opposite Karloff's much meatier portrayal. Lugosi's career was on a steady downward slide by this point (with a few exceptions like "Abbott and Costello Meet Frankenstein") and would continue to decline through the next decade until his death in the mid-1950s. Nonetheless, the best parts of The Bela Lugosi Collection are the earliest films (pre-1937) which represent Universal's golden age of horror. This era saw the original "Dracula" (1931), "Frankenstein" (1931), "The Invisible Man" (1933), and Universal's masterpiece "The Bride of Frankenstein" (1935). In the early 30s Universal was a studio committed to making quality horror films. In fact, these horror films saved Universal from certain bankruptcy in the dark days of the Great Depression. With the support of Carl Laemmle, Jr. they produced A-List films with good scripts, good directors (Tod Browning, James Whale, etc.), moody sets and photography, amazing makeup by Jack Pierce, and wonderful casts. "The Black Cat" and "The Raven" take their titles from the works of Edgar Allan Poe but, unlike "Murders in the Rue Morgue", that is where the connection ends. "The Black Cat" is a pre-code tale of revenge and Satanism set in a spectacular art deco mansion built on the site of a bloody World War I battlefield. Lugosi and Karloff are bitter enemies who meet for one final battle of wits. "The Raven" sees Lugosi as a demented, Poe-loving plastic surgeon who disfigures Karloff and blackmails him into aiding him in a plot to punish a woman who has scorned him. Both films are perfect vehicles for their two stars and represent the well-mounted, quality horror product for which Universal became famous.

Another great Box Set for Horror fans is The Val Lewton Horror Collection. Due from Warner Home Video On October 4th This 5 Disc Set includes nine films from the master producer of moody, sinister, dark tales that whispered from the shadows. This set includes:

- Cat People (1942) The first of Producer Lewton's great, subtly atmospheric B-movies. "Kiss me and I'll claw you to death!" read the ads. Simone Simon plays a Serbian born fashion artist living in New York who fears that she is descended from a race of cat-women who turn into panthers when sexually aroused. This movie deals more with the fear of sex than with a cliché monster. Paul Schrader updated it in '82 with a much more graphic take but Lewton's is the greater film. Directed by Jacques Tourneur.
- Ghost Ship (1943) The least known of Lewton's classic atmospheric films features Russell Wade as an officer on a sailing ship who discovers that his much-admired captain (Richard Dix) is a psychopathic killer. Directed by Mark Robson.



• I Walked With a Zombie (1943) This classic, poetic film features Frances Dee as a nurse who goes to the West Indies to care for the sick wife of a plantation owner. Hoping for a cure, she takes the silent blond woman (Christine Gordon) to a secret voodoo ceremony and uncovers horrible family secrets. Darby Jones is incredible as Carre-Four, the zombie guard. Directed by Jacques Tourneur.

• The Leopard Man (1943) An unconventional, haunting film about a killer leopard loose in New Mexico. It includes the famous scene of a mother "punishing" her little girl by not unlocking the front door to let her in at night. All the audience sees during her ordeal is blood trickling under the door. With black-hooded monks and one of the best trapped-in-a-cemetery sequences ever. Directed by Jacques Tourneur.

• The Seventh Victim (1943) Many consider this the best of Lewton's finely detailed low-budget thrillers. A devil cult in Greenwich Village is intent on eliminating former member Jean Brooks. Her sister (Kim Hunter) arrives to locate the missing woman and finds an apartment furnished with a chair and a noose. Darkness, loneliness, a restaurant called Dante's and a surprising shower scene are all part of an amazingly grim story. Directed by Mark Robson.

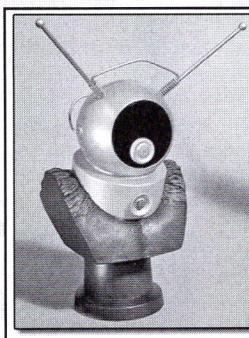
• The Curse of the Cat People (1944) This "sequel" is a fantasy starring a beautiful little girl (Ann Carter) who sees the friendly ghost of her father's first wife (Simone Simon). It has nothing to do with cat people, but it's a sensitive classic on its own. Directed by Robert Wise and Gunther V. Fritsch.

• The Body Snatcher (1945) Based on a Robert Louis Stevenson short story. In 19th-century Edinburgh, Boris Karloff as Gray the cabdriver supplies bodies to Dr. Macfarlane (Henry Daniell) at the medical school. Bela Lugosi has a small role as a dull-witted servant who tries to blackmail Gray. The famous shock ending has Daniel imagining a corpse becoming Karloff and coming to life during a lightning storm. Karloff's voice is heard repeating, "You'll never get rid of me!" Directed by Robert Wise.

• Isle of the Dead (1945) Greek General Boris Karloff walks among corpses felled by the plague during the Balkan Wars. The "Vrykolaka" is a woman who was buried alive, walking around ghostlike with a trident. Sound confusing? It is. It's also the least interesting of the three consecutive films Karloff did for Lewton. Directed by Mark Robson.

• Bedlam (1946) In the last of Lewton's unique low-budget RKO films, Karloff stars as Master Sims, the sadistic ruler of a notorious London asylum. Set in the 18th-century, the story concerns Anna Lee, an actress sent to Bedlam after displeasing the fat Lord Mortimer. At an inmate party, a man dies of asphyxiation after being painted gold to impersonate "Reason." Inmates have descriptive names like Dan the Dog and Queen of The Artichokes. One inmate is judged insane because he invented motion pictures. There isn't much action, but some of the characters and situations are priceless. The year Bedlam was released, Karloff got married for the fifth time. Directed by Mark Robson.

And if the Lugosi and Lewton collections aren't enough, we're about to enjoy another slice of Hammer Heaven! A wonderful addendum to last year's Hammer Horror Collection is the brand new The Hammer Horror Series featuring some of Hammer's best and some of their rarest titles - several of which have never before been released in the U.S. on VHS or DVD. The Hammer Horror Series will be released as a budget-priced,



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Small Screen...Continued from page 65 •

Two-Disc Set by Universal on Sept 6th and includes the following titles. No extras are listed.

- Brides of Dracula (1960) is a misleading title. Christopher Lee didn't want to repeat his Horror of Dracula role at the time, so the movie begins with the ending of Horror of Dracula and reveals that a handsome young man named Baron Meinster (David Peel) is kept chained at night in a chateau by his baroness mother. A young French schoolteacher (Yvonne Monlaur) releases him and soon various young women become members of his harem of vampire brides. With Freda Jackson and Martita Hunt. One of Hammer's best!

- The best and most unique werewolf movie ever made in my opinion - Curse of the Werewolf (1961) features the late great Oliver Reed as Leon, the progeny of a rape committed by a madman. As he grows to manhood, he learns that he is cursed. Reed is terrifying as the demonic werewolf and effective as the confused, tortured Leon. The werewolf makeup by Roy Ashton is outstanding. The screenplay was based on Guy Endore's The Werewolf of Paris.

- Phantom of the Opera (1962) is Terrence Fisher's remake of the classic French novel. In this version the Phantom is played by Herbert Lom. The make up isn't as memorable as Lon Chaney's and the changes in the plot along with the smaller scale of the production makes this a minor Hammer effort.

- Night Creatures (1962) Released in Britain under the title "Captain Clegg" - Peter Cushing poses as Dr. Blyss, an 18th-century vicar, but he's really the notorious Captain Clegg, who has given up piracy to operate a smuggling ring. His elaborate operation includes the marsh phantoms (men and horses dressed as skeletons) and a lookout scarecrow (Oliver Reed). Clegg turns out to be a good guy - helping the poor while breaking unjust laws. Sound familiar? It should - this story was also filmed in 1937 as "Dr. Syn" with George Arliss and by Disney in 1963 as "The Scarecrow of Romney Marsh" with Patrick McGoohan. This version is the best of the three.

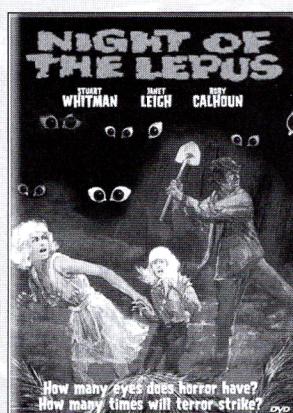
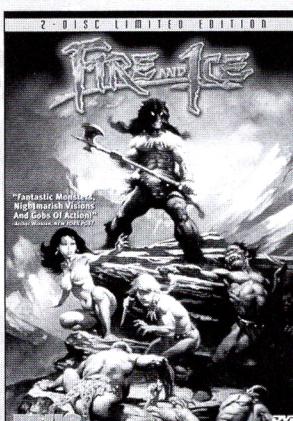
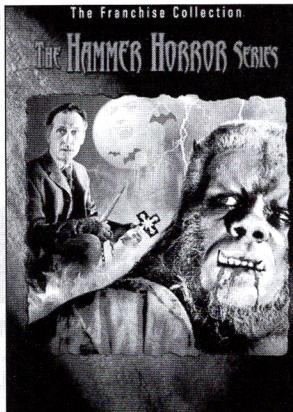
- Paranoic (1963) Oliver Reed again in a film inspired by Hitchcock's Psycho. Reed plays a psycho who plays the organ in the chapel for the mummy of the baby brother he has killed. His sister (Janette Scott) thinks she's going crazy because the dead brother shows up alive. Genuinely creepy.

- Kiss of the Vampire (1963) is a superior vampire thriller set in the Bavaria of 1910. Dr. Ravenna (Noel Willman) heads a vampire cult in a chateau. A vacationing young couple accepts a dinner invitation, then stays for a masquerade ball. The wife (Marianne Harcourt) becomes a vampire and the husband (Edward De Souza) enlists the aid of the Van Helsing-like Professor Zimmer. Kiss of The Vampire was an obvious influence on Roman Polanski's The Fearless Vampire Killers.

- Nightmare (1963) A girl (Jinnie Linden) has nightmares of a white-shrouded apparition leading her to a room containing a dead woman with a knife in her chest. It's a drive-the-heiress-crazy plot that backfires in yet another Psycho inspired film.

- The Evil of Frankenstein (1964) is the final title in this series. This is the only Hammer Frankenstein not directed by Terrence Fisher and the only one in which the monster resembles the Universal/Karloff version. Dr. Frankenstein (Peter Cushing) revives the monster, found frozen in an ice cave. The creature (Kiwi Kingston) has brain damage, so a mesmerist named Zoltan is called in to reactivate the brain with hypnotism. Zoltan takes total control and uses the lumbering monster to kill his enemies. NOT the cream of the Hammer crop.

Due from Blue Underground on August 30 is the Fire and Ice (Two-Disc Limited Edition). "Fire and Ice" was an animated feature released in 1983 - a once-in-a-lifetime collaboration between two of the greatest icons of the fantasy genre: Controversial animator Ralph Bakshi (director of "Fritz The Cat", "Wizards" and the original animated "The Lord of The Rings") and legendary illustrator Frank Frazetta. "Fire and



Ice" was the follow-up to the unsuccessful "The Lord of the Rings" and here Bakshi again ventures into a sword-and-sorcery tale this time scripted by Marvel Comics' Roy Thomas. Alas, it was even less of a success than "The Lord of the Rings" had been. Bakshi is perhaps the greatest populist of the technique of rotoscoping - which consists of tracing images over live-action film, allowing much more three-dimensional and realistic character movement. The technique works particularly well here. It imbues the characters with a vivid range of expressions - most notably the contorted expressions of rage on the face of the sub-humans. Unfortunately, the technique necessarily lessens Frazetta's trademark visual style by relying too heavily on real-life models. At the time of production, Frazetta, who is famed for his works featuring muscular barbarians and scantily clad heroines, made the comment, "I never quite realized how I was exaggerating the female form (until he came to rotoscoping). In the back of my mind I always believed there must be women out there who existed like I draw them.") Bakshi actually sets up and directs the film like an action director instead of an animator. There is a much greater realism of violence and action than the usual animated film - this is really animation pitched to adults rather than children, which may well explain why it was a resounding failure at the time. This long-unavailable cult favorite has been remastered in High Definition from the original vault materials, remixed in 6.1 DTS-ES and 5.1 Dolby Digital Surround EX, and the Two-Disc set is loaded with extras including Frazetta: Painting With Fire, the acclaimed 93 minute documentary that explores the remarkable life and career of the man who changed fantasy art forever. DVD cover-art by the great man himself.

How this 1972 film slipped under the radar of the MST3K guys is a mystery for the ages. In Night of The Lepus, scientist Roy Bennett (Stuart Whitman) and his wife (Psycho's Janet Lee) are conducting experiments on the effects of growth hormones on rabbits in the American southwest. Unfortunately their daughter lets one of the research rabbits loose to mix with the local wildlife. Before you know it, there's a whole warren of rabbits as big as dump trucks hippity-hopping across the countryside, chowing down on livestock and the occasional farm family. Not even the combined forces of Rory Calhoun and DeForest Kelley can stem the tide of cottontail marauders. Now, Night of The Lepus was adapted from Russell Braddon's novel "Year of the Angry Rabbit", in which the subjects are WILD rabbits - you know, those brown, wiry, mangy, flea-bitten varmints who could bite right through the soft flesh of your hand and who have a genuinely feral

look in their eyes. If I had one of those guys coming at me and he was the size of a dump truck I'd be dropping pellets right where I stood. But apparently the filmmakers found domestic bunnies easier to work with. You know - the kind you buy at the pet store - BIG WHITE FLUFFY BUNNY RABBITS! The kind with cute little pink noses and pink eyes. The kind of BIG WHITE FLUFFY BUNNY RABBITS that make you think of Peter Cottontail hoppin' down the bunny trail. The kind of BIG WHITE FLUFFY BUNNY RABBITS that make little six year-old girls go "Awwww!" So here you have a sci-fi/horror movie in which the giant marauding monsters are BIG WHITE FLUFFY BUNNY RABBITS! And they roar! Some of the effects shots are good and the miniature model work is pretty decent, but there are other effects shots that are horrible - especially the shots where they substitute guys in bunny suits for the real BIG WHITE FLUFFY BUNNY RABBITS! The TV networks should air this as an Easter perennial right after The Ten Commandments. It's hard to beat the idea of a double feature with Charlton Heston as Moses followed by BIG WHITE FLUFFY BUNNY RABBITS! Night of The Lepus will be available as a budget-priced DVD from Warner Home Video on October 4th. No extras are included. Seems like they could have at least included a BIG WHITE FLUFFY RABBIT'S FOOT!!!

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This here cowgirl is a real rootin', tootin' firebrand! Yessiree! She's got attitude and some of that thar tenacity to boot and she don't take no guff from anybody!

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Anyhoo, you jes keep yer eyes peeled to that good ol' web-slingin' site on that thar Internet for all them details about Brandy. She'll be coming 'round that mountain and when she does, you'll want to grab her up quick before she heads back out to live the life of a freedom lovin' cowgirl that ain't nobody been able to tame yet!

Figure is
9 inches tall

Brandy™ is a resin-produced model, sculpted by Alena Wooten. Number of parts to be determined and may include a small base. For updated information, pricing, scale of kit, etc., please check our website at: www.modelersresource.com

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